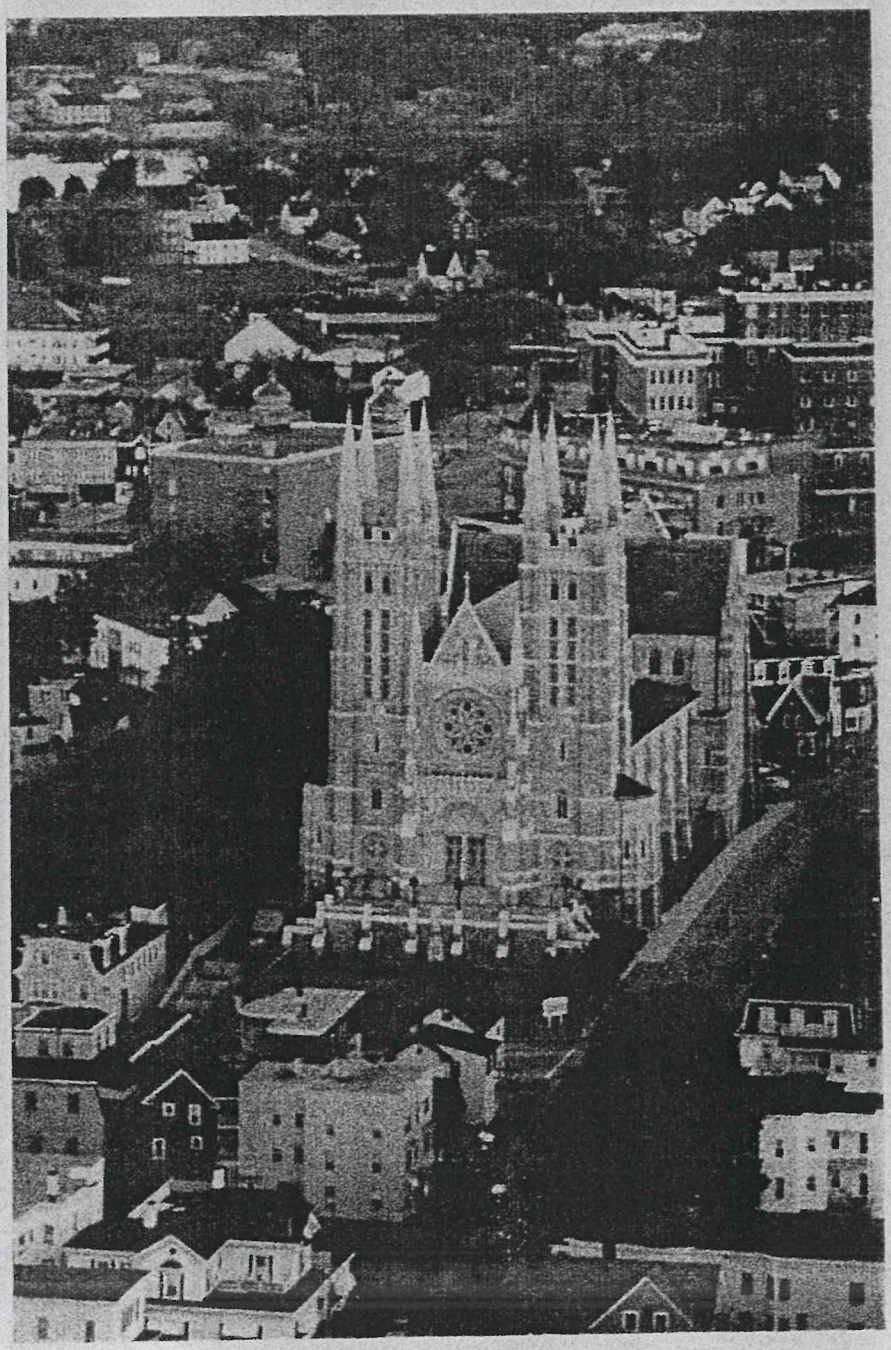
The Lewiston Historic Preservation

DESIGN MANUAL



City of Lewiston
1999

The
Lewiston
Historic Preservation
Design Manual

is

dedicated to the memory

of

Russell J. Wright, Architect

1934-1999

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Prepared by

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City of Lewiston, Maine
under the guidance of
Russell J. Wright, Architect

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Graphic Design & Layout by:
Dorothea Witham, *Creative Photographic Art Center of Maine*

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TABLE OF CONTENTS

I. Introduction

A. The Purpose of this Manual 1
B. What is a historic district 4
C. How to comply with Article XV of the Lewiston Code 5

II. History of Development

A. An analysis of the physical development and settlement patterns of the city 7
Early settlement, 1770-1840 7
The development of the mills, 1840-1875 8
Post Civil War expansion 13
The end of World War One through the 1950's 14
B. Design elements and basic architectural terms 15
C. An analysis of architectural styles 21
Residential construction; vernacular construction 22
Late Georgian vernacular 22
Federal 24
Greek Revival 25
Early Gothic Revival 27
Victorian Italianate 28
Second Empire 30
Queen Anne 31
Shingle 32
Early Classical and Colonial Revival 34
Mill housing and tenements 35
Other Twentieth Century 37
Commercial, industrial and public buildings 42
Greek Revival 42
Italianate 43
Second Empire 44
Victorian Gothic 44
Richardsonian Romanesque 45
Neo Classical and Colonial Revival 45
Renaissance Revival 47
Art Deco 48
Commercial Style 48

III. Guidelines and Standards

A. Alterations to existing buildings 50
B. New construction 71
C. Demolition or relocation of an historic building 83
D. Signs 85
E. Street-scape, landscape and off-street parking 93

Appendixes

A. Glossary of Architectural terms 96
B. Lewiston Register of Properties Currently Designated as Historic 101

I. Introduction

A. The purpose of this manual

This Historic Preservation Design Manual is being published by the City of Lewiston to serve two separate but equally important audiences. The first audience is the Historic Preservation Review Board, an appointed city regulatory board charged with the responsibility of safeguarding the city's architectural, historic and cultural heritage; the second, the many owners of historic properties throughout the city that are as yet unlisted or outside designated city historic districts.

The first objective of the manual, therefore, is concerned with providing the Review Board with illustrated guidelines to assist in their deliberations regarding the review requirements contained in Article XV of the Lewiston Zoning and Land Use Code. The Historic Preservation Review Board was established and its responsibilities delineated on January 11, 1991, when the City of Lewiston adopted Ordinance No. 90-16 as Article XV, "Significant Buildings and Districts." The stated purpose of Article XV is *"to preserve, protect and enhance buildings and areas which represent or reflect distinctive and important elements of the city's architectural, archeological, cultural, social, economic ,ethnic and political history; to safeguard the city's historic and cultural heritage; and to provide procedures for local review of changes to significant structures and of new construction, reconstruction, building alterations, and demolition, within historic districts."* (Lewiston Code, Supp. No. 14, p. 2290). Article XV includes detailed guidelines for the "designation of structures and districts for preservation and conservation" (Sec. 3), criteria for determining "standards for designation of structures and districts as significant" (Sec. 4), and sets forth the procedure for the issuance of a "Certificate of Appropriateness" (Sec. 5), which is required if there is *1) any change in the exterior appearance of a designated historic structure or contributing structure within a designated historic district; 2) new construction of a principal or accessory building or structure...within a designated historic district; 3) demolition or removal of a designated historic structure or contributing historic structure within a designated historic district; and 4) any change in siding materials, roofing materials, exterior door and window sash, and integral decorative elements...of a designated historic structure or contributing structure within a designated historic district.* To accomplish the requirements set forth in Article XV, the legislation established a seven-member Historic Preservation Review Board, each member to be appointed by the mayor and to serve without compensation for a term of three years.

A structure, district or site may be designated as significant by a two-thirds vote of the city council because of historical, architectural, geographic or archeological importance. At the time of this writing, only two historic districts are so identified: Kennedy Park, an area centered around the city park and extending along both sides of Knox Street to Birch Street that includes 30 contributing buildings; and the Lisbon Street Historic Commercial District. This district is a one-block long strip situated along the west side of Lisbon Street from Chestnut to Cedar Street, with 12 of the 18 existing structures listed as contributing buildings..The location and boundaries of the two districts are shown in Fig. 1. In addition to the structures located in the historic districts, 33 other properties (for a total of 75), are considered historic and were so listed as of July, 1993. The complete list, referred to as the Local Register of Properties Currently Designated as Historic, is included in the appendix, and will be updated as new properties are approved.

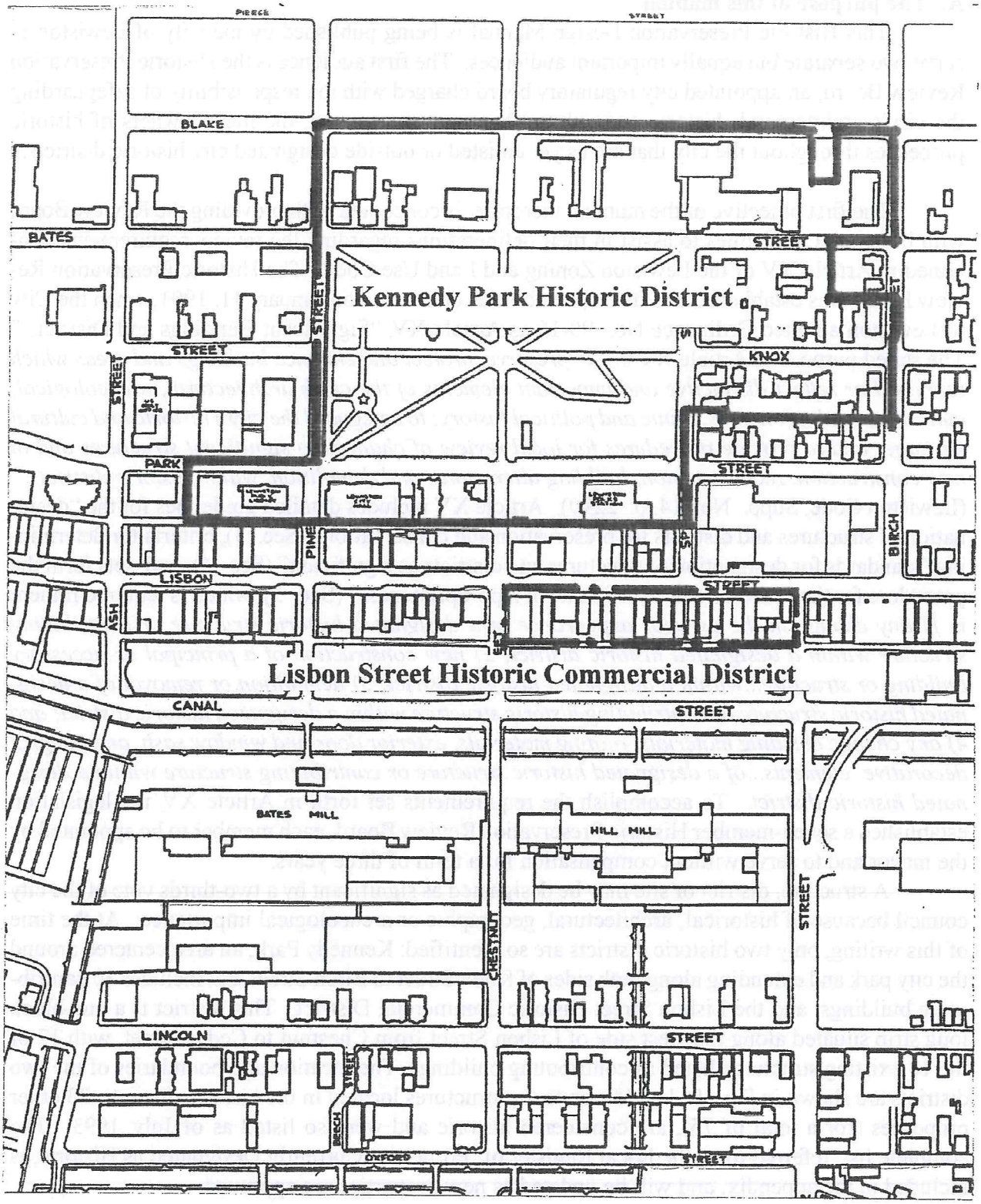


Fig. 1. The Kennedy Park and the Lisbon Street Historic Commercial Districts

It is possible, however, that this list will be greatly expanded in the near future. Two additional historic districts, the Downtown Lewiston Retail District and the Lewiston Mill System Historic District, are pending approval by the State Historic Preservation Office for inclusion in the National Register of Historic Places. National Register designation is one criterion that may be considered by the Review Board when designating additional structures or districts as significant to Lewiston. If the city council approves the designation of these two new National Register historic districts as city historic districts, approximately 150 contributing structures will be added to the list, tripling the number of buildings now included in Section 6 of Article XV as "Significant Buildings." Yet, as should be obvious to anyone who has traveled the streets of Lewiston, this list of "Significant Buildings," even if enlarged to 225 by adding the two new districts, is but the tip of the iceberg. There are literally thousands of other buildings, either standing alone or grouped in entire neighborhoods, that contribute to the visual and historic environment that makes Lewiston a unique place in which to live and do business. Because of the magnitude of these as yet unidentified properties, many may never become part of the city's list of "Significant Buildings," where they would be afforded protection from inappropriate change under Article XV. Therefore, insuring that the visual and historic integrity of these individual structures and neighborhoods is retained will likely be the result of voluntary actions made by responsible, knowledgeable private property owners. It is the purpose of the Historic Preservation Design Manual to instill the necessary desire and to provide the knowledge needed to assist the owners of historic properties. The second, equally important, objective of this publication is that it be used as a reference manual by property owners considering either exterior changes to an individual older structure anywhere in Lewiston, or new construction within a city neighborhood that may have the potential of becoming a historic district under the provisions of Article XV.

The Historic Preservation Design Manual consists of seven sections and an appendix:

1). An introduction, including a discussion of historic districts and listed individual structures, and an explanation of how to comply with Article XV.
2). A History of Development, which includes an analysis of the physical development and settlement patterns of the city, an illustrated discussion of various building design elements and architectural terms, and an analysis of architectural styles, with emphasis on how these components are combined to establish an identifiable style.
3). Guidelines and standards for alterations to existing structures of historic significance, based on the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Structures, as mandated by Section 31-215, D-3 of Article XV.
4). Guidelines and standards for new construction.
5). Standards for the review of any proposed demolition or relocation of a historic building.
6). Guidelines and standards for signage on an historic building or within a historic district.
7). Guidelines and standards for streetscape features and off-street parking as they affect a historic building or a historic district.

Appendix, including a list of those buildings within the two local historic districts, indiidual listed buildings, and a glossary of architectural and historic preservation terms.

B. What is a historic district?

The Lewiston Code defines a historic district as "*a delineated geographical area that includes one (1) or more buildings and/or places of historical value, and may include other buildings, structures, and/or places which, though not of historic value themselves, may become the site of anything being built which may be deemed not to be appropriate with regard to any of the rest of the district.*"

National register historic districts are concentrations of properties considered to be of significance to the Nation, State, or a community. National Register Historic Districts may be nominated by the state historic preservation office, Federal agencies, local communities or interested individuals. Once approved by the National Park Service (NPS), under the Secretary of the Interior, the district is included in the official list of the Nation's cultural resources. Listing in the National Register lends prestige and a recognition of the value of contributing structures within the district. Perhaps more important, however, is that any contributing structure, called a *certified historic structure*, within the listed National Register Historic District (as well as individually listed properties) is eligible for Federal tax incentives under provisions of the Tax Reform Act of 1986 (PL 99-514). At the present time, two tax credit programs exist:

1. A 20% tax credit for the *certified rehabilitation of certified historic structures* (a tax credit directly lowers the amount of income tax owed, as opposed to a tax deduction, which only lowers the amount of income subject to Federal income taxes).

2. A 10% tax credit for the rehabilitation of *non-historic, non-residential* buildings built before 1936.

The 20% tax credit is available for any project that the Secretary of the Interior determines is a *certified rehabilitation of a certified historic structure*. As of July 1997, thecredit is limited to income producing properties, but a bill called the Historic Homeowners Tax Credit, defeated in the last congressional session, will be introduced in the coming term. If passed, this new bill will make the 20% credit available for a certified rehabilitation of an owner-occupied certified historic residential property, either within a Register district or listed on the register as an individual property. The owner is responsible for the completion of Part 1 of the Historic Preservation Certification Application - Evaluation of Significance, (applications can be obtained at the State Historic Preservation Office, 55 Capitol Street, State House Station 65, Augusta, ME 04333. Owners of individually listed National Register properties do not have to prepare Part 1). After review by the state historic preservation office (SHPO) and upon a favorable recommendation by the SHPO, the National Park Service will record the property as a certified historic structure. At that point, Part 2 - Description of the Rehabilitation must be submitted to the SHPO and the NPS for review. It is strongly recommended that Part 2 be completed before any work begins. Part 2 describes the work to be undertaken, including drawings and photographs as required to clearly explain the project, which will be reviewed by the NPS for compliance to the Secretary of the Interior's Standards for Rehabilitation (described in Part 3 of this manual). When the rehabilitation project has been completed, the owner submits Part 3- Request for Certification of Completed Work to the SHPO, which will review the project and make a recommendation to the NPS regarding certification.

Conditions that must be satisfied to qualify for the 20% tax credit include: the rehabilitation must be *substantial*, that is that within a 24 month period the rehabilitation costs must exceed the adjusted basis of the property (basically the total value of the property minus the value of the lot) with a minimum cost of $5000; the building must be depreciable; and the building must be placed back in use as an income producing property. Generally, the 20% tax credit is taken by the owner in the year that the building is returned to use.

The 10% tax credit is available if the building undergoing rehabilitation is listed as *non-historic* but was constructed prior to 1936. The building must be in an income producing, non-residential use, and may not have been moved. The rehabilitation project must result in the retention of a minimum of 50% of the building's exterior walls as exterior walls; a minimum of 75% of the existing external walls must remain in place as either interior or exterior walls, and; a minimum of 75% of the structural framing must be retained. Like the 20% tax credit, the 10% tax credit is usually calculated for the year that the building was put back into service. A building that is listed in the National Register may not elect to take the 10% credit, as such listing identifies the property as historic.

It is important to recognize that "listing a building in the National Register of Historic Places does not in any way interfere with a private property owner's right to alter, manage or dispose of a property." (National Park Service, (brochure), *The National Register of Historic Places.*)

Designated local historic districts are districts subject to local preservation laws governing changes to a contributing structure within the district. In the case of Lewiston, this law is entitled Article XV of the Land Use and Zoning Code. At the present time, only two districts have been designated as historic, the same two districts that have been entered in the National Register. However, listing in the National Register does not automatically mean that the city council will designate the district as a local district, nor does the designation of a district at the local level insure that it will be listed in the National Register. It is the review of proposed actions that may affect **designated local historic districts** that is the focus of this manual.

C. How to comply with Article XV of the Lewiston Code

Section 5 of Article XV requires that a Certificate of Appropriateness must beobtained if an owner of an individually listed, or a contributing structure within a historic district intends to make any changes to the exterior of the building or structure, plans to construct a new building within the district, wishes to demolish or move an individually listed structure, or a contributing structure within a historic district, or is considering the replacement of an exterior building materials and/or architectural details that contribute to the historic value and integrity of the building or a district.

To obtain a Certificate of Appropriateness, the property owner (or his agent) must first submit an application for a building permit to the Code Enforcement Office (CEO) at City Hall. The application will be dated, and if it is determined that an individually listed building or a building within a listed historic district (Contributing or otherwise) is affected, it is forwarded to the historic preservation review board. The written application must include the applicants (and owner, if different) name and address, the present and proposed use of the property, and a description of the work for which a certificate is requested. The applicant must also provide scale drawing(s) clearly identifying the proposed work, photographs of the building and of adjacent buildings, and a site plan that relates the structure to its lot and to such existing features as walks, driveways and off-street parking, terraces, major plantings, accessory structures and other site improvements.

The review board has thirty (30) days from the stamped date of submittal to either approve, modify, or reject the application, based on criteria contained in Sec. 5 (d) of the code. If the original application, or an amended version, is approved by the review board, the review board will immediately issue the certificate. The application, along with the certificate is than returned to the code enforcement officer for his determination of compliance with all other city codes and ordinances. If an application is denied by the review board, the board must inform the applicant regarding the reasons for such action. The applicant may re-apply within forty-five (45) days with an amended application. If the new submission meets with approval, the certificate is issued. Any action taken by the review board that asks an applicant to make certain changes is subject to formal appeal to the Board of Appeals. The appeal board has the option to approve, approve with modifications, or disapprove the findings of the review board.

II. History of development

A. An analysis of the physical development and settlement patterns of the city

The purpose of this section of the Design Manual is to trace the development patterns and physical expansion of Lewiston, primarily through map research, from its incorporation as a town in 1795 through the middle of the 20th century. By understanding when a particular section of the city was developed, it is easier to identify particular architectural styles that are likely to be found in a particular part of the city. Therefore, the analysis is divided into time phases that roughly correspond to the periods in which the major architectural styles that permeate the city were in favor: Early settlement, 1770-1840; The development of the major mills and the coming of the railroad, 1840-1875; Post Civil War expansion, 1875-1920; and The First World War through the 1950's.

Early settlement, 1770-1840: despite a 1768 land grant from the Pejepscot Proprietors to Jonathan Bagley and Moses Little calling for a settlement of at least 50 families, the construction of a cabin by Paul Hildreth in 1770 at a site now occupied by the Continental Mills, and the construction of a series of saw, grist and fulling mills at the falls during the last quarter of the 18th century, Lewiston was essentially a small agricultural settlement when it was incorporated as a town in 1795. The first census, taken in 1790, recorded only 532 settlers. Population gradually expanded after the town received its charter so that by 1800 there were 948 people, the number expanding to 1000 by 1810.

A map drawn by Amos Davis and dated 1776 shows a saw and a grist mill at the falls and locates Hildreth's cabin, but does not indicate any roads or trails. Davis also prepared a map showing the allocation of approximately 167 lots when the town was incorporated as Lewiston in 1795 (the present day limits of the city), the lots laid out in a grid pattern without reference to any existing roads or trails. Despite the omission of roads or trails on these two maps, at least what is present day Old Lisbon Road, Webster Street, Ferry Road (running from Lisbon Road to a ferry landing at the Androscoggin River some 4.3 miles from the falls), and Main Street had to have been in existence in the 1790's, as farm houses dating from this period remain in their original locations along these roads today. (The 1768 land grant required that a "new road" be built to connect with the existing road from Topsham, a town at the terminus of the Androscoggin River settled in 1730. The Topsham Road is the present day Lisbon Road - Old Lisbon Road, while the connecting "new road" was likely what remains of Water Street, the rest of the new road obliterated when the canals and mill sites between Lincoln Street and the river were developed in the late 1840's - early 1850's.) *A Plan of Lewiston Falls and Vicinity* (Fig. 2 on the following page), drawn from a survey made by William B. Little in 1832 is the first map to show Main Street and what is labeled as the road from Topsham, which closely paralleled the river. This map also indicates that the entire area bounded by the river and what is now Hammond Street, Bates Street, Birch Street and Cedar Street (today's downtown) was undeveloped pasture land, part of the Harris Farm.

Main Street, however, was the exception. It became the first commercial area as early as 1812 when a store at Lowell's Corner (Main and today's Hammond street) and a tannery across the street were in existence. A second store was built here in 1815-1816, with most of the early houses built during this period concentrated along Main Street, from the bridge to approximately Holland Street. After the construction of the first bridge across the river (1823) and the expansion of the existing mills at the falls, retail, and later banking, uses drifted to lower Main Street, effectively eliminating the southeastern section of Main Street from residential settlement. Instead, based on

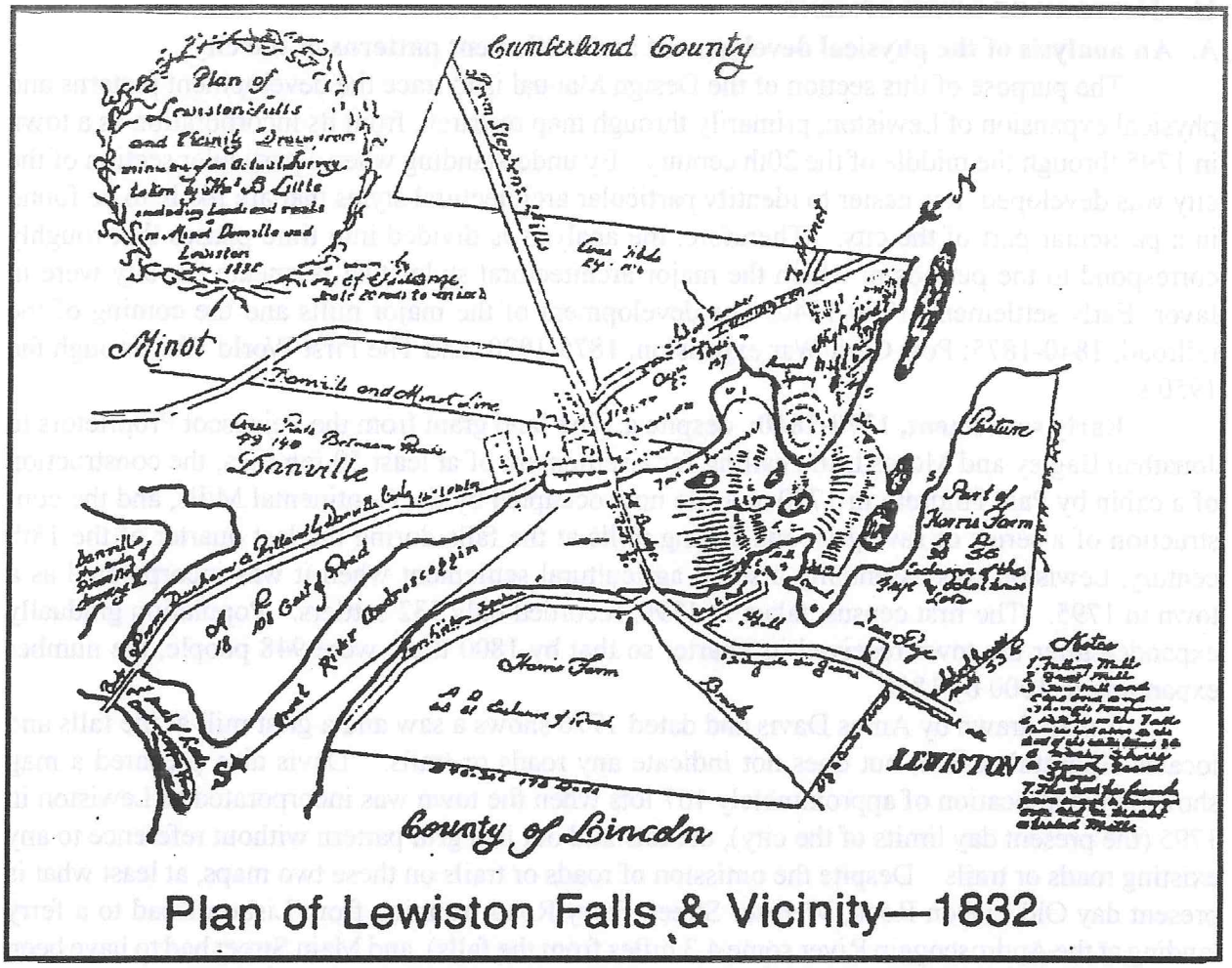


Fig. 2.

the location of the few residences of this period that remain, it would appear that most of the new settlers who came to Lewiston during the 1830's and 1840's took residence either along outer Main Street, from Holland Street to Barker's Mills (along the west side of Main Street between today's Northwood and Switzerland Roads), or in two small concentrated areas, one at either side of Main bounded by today's Ash and Blake streets, the other between Hammond and Bridge streets. Growth of the town was slow at best, with a population of only 1549 by 1830, increasing marginally to 1801 by the 1840 census. It had taken 40 years for the population to double the 948 recorded in 1800. By 1850, the population would increase by 250%, reaching a total of 4,584, and the town would begin to take the form that it has today.

Architectural styles likely to be found in the areas developed prior to 1840 include: Post Colonial Vernacular Georgian, Greek Revival, Federal, Capes, and Early Gothic Revival.

The development of the mills and the coming of the railroads, 1840-1875: recognizing the virtually inexhaustible water power available to them and their ability to harness the Androscoggin River as evidenced by the success of the early mills at the falls, a group of local property owners and investors engaged an engineer in 1833 to prepare "A Plan of the Millsites, Building Lots, and

other Land at the Lewiston Falls..." While the plan was never executed, the property owners did incorporate for the purpose of developing the mill sites and building the canals, first as the Lewiston Falls Manufacturing Company in 1834, and in 1836 as the Great Androscoggin Falls Dam, Lock and Canal Company. The Great Androscoggin Company hired a second engineer to prepare a plan for the canals and the mill sites in 1836. This plan (Fig. 3) not only allocates lots for the mills along an extended canal system, it also, for the first time, indicates the grid pattern of streets that eventually dictated the development pattern of downtown Lewiston. Construction on the canals began in 1850, after the Company had been reorganized as the Lewiston Water Power Company in 1845 (later to become the Franklin Water Power Company).

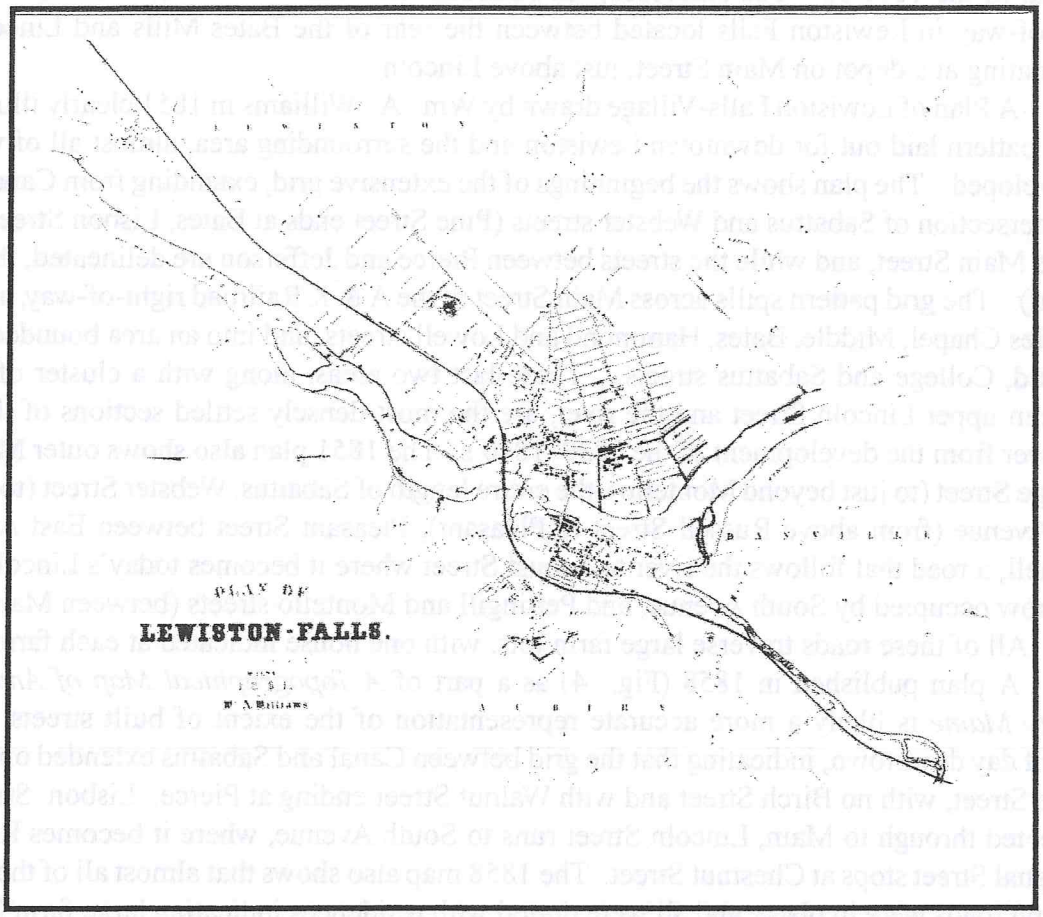


Fig. 3, Plan for the canals and mill sites, 1836

Concurrent with the development of the mills and the canal system, and of critical importance to the development of the town, was the coming of the railroads. With the Androscoggin River unnavigable because of its numerous falls, Lewiston before the railroads was a landlocked settlement. Any shipment of goods had to be made by wagons traveling over dirt roads. Without the railroads it would have been impossible to move the vast quantities of needed raw materials into, and the finished product out of, the town. This logistical problem was partially satisfied in 1848 with the construction of the Androscoggin and Kennebec Railroad. The A & K RR ran from Portland to Augusta, with the tracks in Lewiston running along the upper section of the town between Main Street and the river, crossing Main at Barker's Mills and continuing on to the town of Greene. Its depot was located at the head of Bates Street. Rail service provided by the A & K RR was augmented in 1861 by the Androscoggin Railroad (both lines would become a part of Maine Central in the 1870's). The Androscoggin Railroad ran from Brunswick to Lewiston, with the right-of-way in Lewiston Falls located between the rear of the Bates Mills and Lincoln Street, terminating at a depot on Main Street, just above Lincoln.

A Plan of Lewiston Falls-Village drawn by Wm. A. Williams in 1851 clearly illustrates the street pattern laid out for downtown Lewiston and the surrounding area, almost all of which was undeveloped. The plan shows the beginnings of the extensive grid, extending from Canal Street to the intersection of Sabattus and Webster streets (Pine Street ends at Bates, Lisbon Street ends just before Main Street, and while the streets between Pierce and Jefferson are delineated, they are not named). The grid pattern spills across Main Street to the A & K Railroad right-of-way, an area that includes Chapel, Middle, Bates, Hammond and Lowell streets, and into an area bounded by Main, Holland, College and Sabattus streets. These last two areas, along with a cluster of buildings between upper Lincoln Street and the river, are the most densely settled sections of the town, a holdover from the development of the 1830'-1840's. The 1851 plan also shows outer Main Street, College Street (to just beyond Montello), the entire length of Sabattus, Webster Street (to Mitchell), East Avenue (from above Russell Street to Pleasant), Pleasant Street between East Avenue and Mitchell, a road that follows the river to Locust Street where it becomes today's Lincoln Street, a path now occupied by South Avenue, and Pettingill and Montello streets (between Main and College). All of these roads traverse large farm lots, with one house indicated at each farm.

A plan published in 1858 (Fig. 4) as a part of *A Topographical Map of Androscoggin County Maine* is likely a more accurate representation of the extent of built streets within the present day downtown, indicating that the grid between Canal and Sabattus extended only as far as Pierce Street, with no Birch Street and with Walnut Street ending at Pierce. Lisbon Street is now connected through to Main, Lincoln Street runs to South Avenue, where it becomes River Road, but Canal Street stops at Chestnut Street. The 1858 map also shows that almost all of the important outlying roads were in place, and all were dotted with residences indicating large farm lots - River Road, Ferry Road, Cottage, Dyer, Cotton, Montford, Gayton (all west of Lisbon Road) and Lisbon Road, Old Lisbon Road, the entire length of Webster, Crowley, Randall and Grove, Pond, Old Chadborne, Bradbury and No Name Pond Road in the area between Lisbon Road and the Sabattus town line, and the entire length of Montello, Hogan Road, Stetson, Switzerland, Taylor and Merrill Road in the Main-College Street corridor. Significant concentrations of residences are indicated at River and Ferry roads, along Old Lisbon Road, at South Lewiston, adjacent to Sabattus Village, at Lincoln and South Avenue, Pleasant and South, at Taylor and Main and at Barker's Mills. Each of these village like groupings also had a school indicated. The 1858 plan is the first map to document the existence of these roads and small villages, but most of the rural roads were in use before

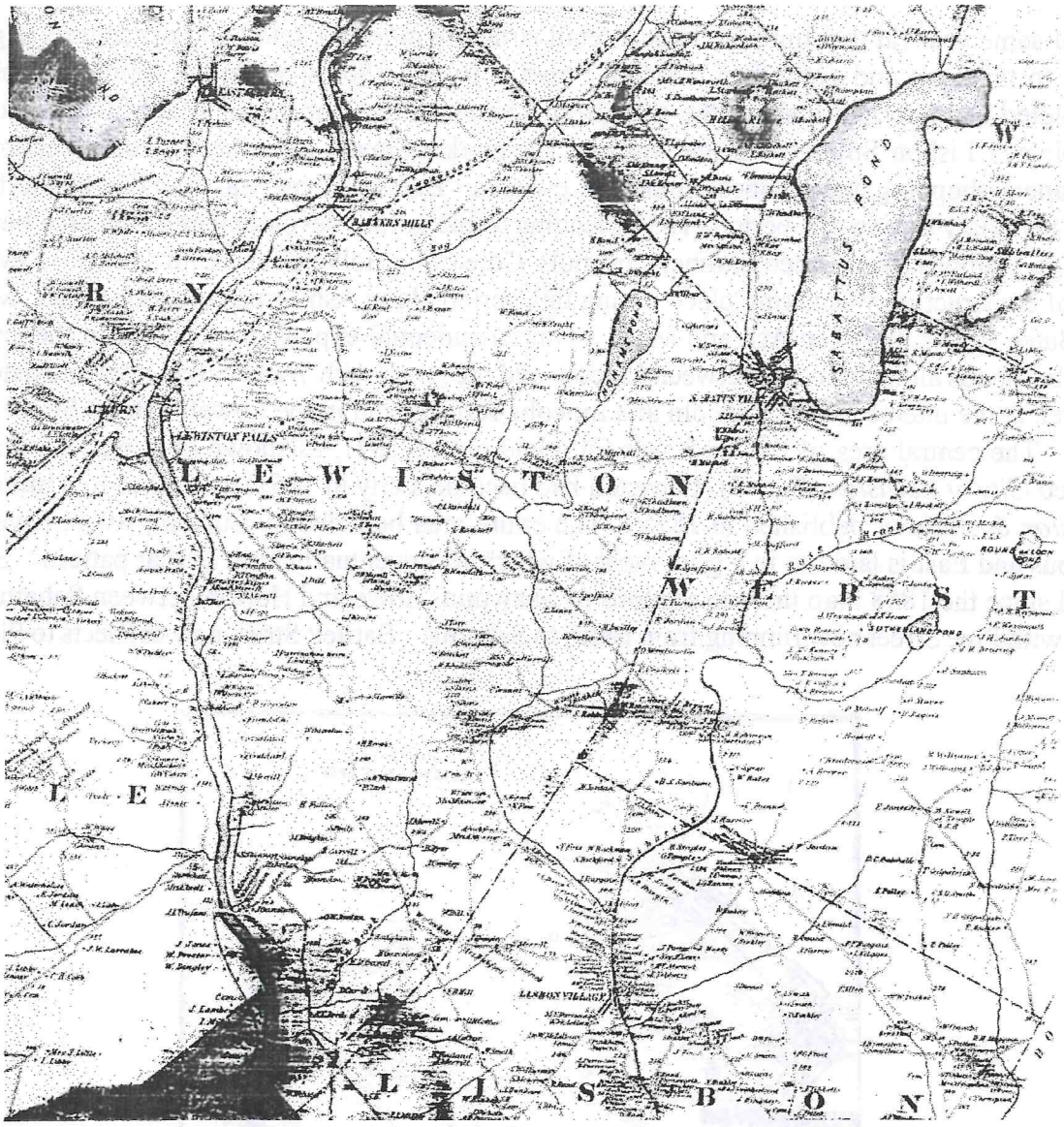


Fig. 4, A Topographical Map of Androscoggin County, 1858

1820, as evidenced by the presence of extant late 18th-early 19th century residences along a number of such roads.

The census of 1860 showed an increase to 7,424, with some of the new residents coming first to complete work on the canals and the mills, most to work in the just opening cotton mills. Bates Mill began operations in 1852, the Hill Mill in 1854 and the Androscoggin Mill in 1861. Many of the mill workers were housed in mill blocks, primarily along Canal Street and at the intersection of Lisbon and Canal, but the tenement houses that dominate the visual character of the downtown area were yet to come. The managers of the mills and others of means were busy constructing residences along Main and College streets and in the area north and west of the "Public Square" (Kennedy Park). Lincoln Street became the major retail area, with the early banks and other facilities necessary for the mills to function remaining at lower Main. With the opening of Lisbon Street in 1849 and the construction of the Lisbon Block (later renamed the College Block)

in that same year (at that time the largest retail structure in town), retail and office uses began to move to this area and away from Lincoln Street. By the 1860's, when the Central Block was completed at Main and Lisbon, the shift from Lincoln Street and lower Main Street would be complete. Lisbon Street, with the widened Haymarket Square at its head, would become the permanent shopping and business street in Lewiston. Bates College was founded as the Maine State Seminary during this period (1855), leading to the partial development of the area between College, Campus (then called Skinner), Nichols, Cole (now Holland) and Elm streets. New residential construction was taking place during this period along Ash Street and along Park, Middle and Bates streets, between Ash and Main. Other residential expansion occurred in the existing neighborhoods along Lincoln, between Lincoln and the river (with Water Street now in existence), the area at the intersection of Lincoln and Lincoln Terrace, and in the Lowell - Bates Street area.

The central area of the town was fully laid out by 1871, as shown on a map of that date entitled *City of Lewiston* (Fig. 5) (Lewiston had become a city in 1861) as well as in a lithograph *Lewiston & Auburn* published in 1875. The entire area bounded by Lincoln, Avon, Riverside, Campus and East is laid out in a grid, most of which was eventually built in that pattern. Streets added since the 1858 map include sections of Shawmut, Howe and Horton between Sabattus and Pine, with Pine Street now running from Bates to Sabattus. Bartlett Street now connects to Pleasant

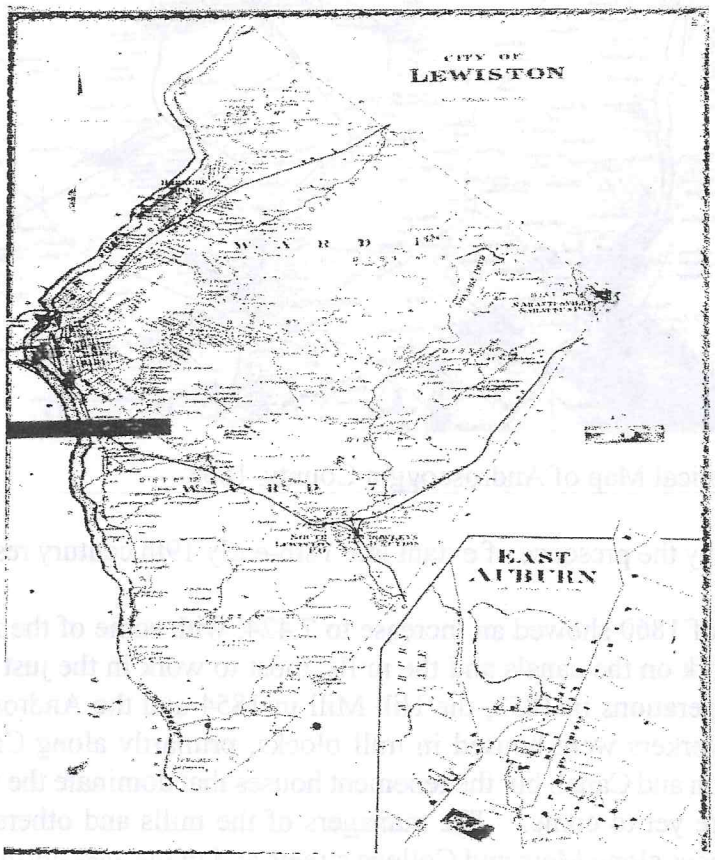


Fig. 5, City of Lewiston, 1871

Street, and Avon, Winter, Summer, the north end of Spring, Holland, Whipple and Cottage streets were added. In the surrounding area, part of Campus Street has been added, along with Grove between Sabattus and Randall, Jordan, Ware, Central from Sabattus to Russell, Franklin, Bardwell and Frye streets.

Population by 1870 rose almost 84% to 13,600, almost all of which can be attributed to the prosperity of the mills brought on by the Civil War. The Lewiston Bleachery was completed in 1860 across from the site of the 1861 Androscoggin Mill, Bates built Mill #3 in 1863, the Hill Mill added Mill # 2 the following year, and the 1858 Porter Mill was expanded and reopened as the Continental Mill in 1866. Prior to the early 1870's, almost all of the mill labor force was made up of Yankee girls drawn from the surrounding towns and villages. By 1871, however, 2,000 French Canadians were working at the mills, a number that would double with the construction of the Grand Trunk spur line in 1874. During this period mill agents, especially those from the Continental Mill, actively recruited workers from Canada, who settled primarily along Lincoln and Oxford streets. The influx of French Canadians would reach its peak during the late 1870's-early 1880's, at which time Little Canada, a three block triangular area bounded by Lincoln, Cedar and River streets that housed up to 1,000 was developed with its signature four and five story, densely packed frame tenements. Zoning Board records show that numerous, relatively small residential subdivisions were platted and submitted for approval between 1866 and 1874, notably in the area between Avon and Spring streets, from Bates to Riverside, between Main and College, from Sabattus to Frye, in the triangle bounded by Webster, Sabattus and Orange streets, along both sides of Walnut, from Jefferson to Webster, and in a narrow band between Russell and Friend (now Pettingill) streets above Bates College. The 1875 lithograph shows additional new development along Webster, from Sabattus to Farwell, and along Sabattus between Webster and East Avenue. The print also shows that three and four story tenements now occupied much of the grid plan area, especially along both sides of Ash, Pine and Walnut streets, from Bates Street to Howard, and the entire neighborhood bounded by Lisbon, Birch, Blake and Willow streets.

Architectural styles likely to be found in the areas developed between 1840 and 1875 include: Greek Revival, Gothic Revival, Italianate, Second Empire, Romanesque, High Victorian Gothic, First Renaissance Revival, early tenements (two and three-story), and Vernacular Greek Revival residences.

Post Civil War expansion 1875 to 1920: Despite the depression that followed the Civil War, Lewiston continued to expand as more and more French Canadians came to work in the mills. The population in 1880, when the mills were once again operating at full capacity, totaled 19,083, a rise of 40% over the previous decade. By 1920, the total would reach 31, 791, and it was in this period that the character of Lewiston changed from that of an agricultural and mill town to that of a progressive manufacturing city. Between 1880-1910 fifty-three major commercial buildings were constructed on Lisbon Street, St. Mary's Hospital at Pine and Webster Street (1889), Central Maine General Hospital opened on Main Street in 1891, Bates College underwent major expansion 1900-1914, and the State Auto Road, the first major paved road in the state, was built in 1912, connecting Lewiston to Augusta and Portland. The Lewiston and Auburn Horse Railroad Company started operations in the late 1880's, with 14 miles of track in place and 20 cars and 90 horses by 1891. Tracks ran along Main Street to the site of the Fairgrounds, down Lisbon to Pine Street, and along College Street to Bates College. The horse drawn trolleys were replaced in 1914 when

the Portland-Lewiston Inter-Urban Trolley Company began operations. Tracks for the electric trolleys replaced those on Main Street, College Street and Lisbon, with new track installed along Sabattus to beyond Russell Street, along the full length of Pine Street, on Campus Avenue from College to Sabattus, and along Cedar Street, from Lisbon Street to the lower bridge serving Auburn. The new trolley lines would contribute greatly to the location of new residential areas, beginning in the late 1870's with the Googin and Central Avenue area between Russell and Pettingill and the Germaine-Barron-Caron Street neighborhood. By the 1890's the remainder of the Spring-Summer-Winter Street area would be in-filled, along with the three block section between Sabattus and Walnut, Bartlett to Holland Street, the triangle at East, Sabattus and Russell, Columbia, Newman and Homefield streets, the St. Croix-Baird Street area, Mower Street and Loring Avenue, Shirley Avenue, a neighborhood bounded by Farwell, Webster, Nancy and Reservoir streets, the Elliot-King Avenue section, and the Rideout-Fisher Street area. Lisbon Street beyond the Androscoggin Bleachery was beginning to be developed during the 1890's, with the Rosedale-Prospect-Webber Avenue area south of Lisbon Street first, followed by the contiguous area across Lisbon in 1914. The large neighborhood between Lisbon and Bartlett streets, from Jeffrey Street to the intersection of Lisbon and Bartlett was platted in 1918.

The remaining house lots in the Avon-Bates Street neighborhood, between Holland and Riverside, and the area between Main and College, Holland to Frye were in-filled between 1900-1910, along with the strip between College and Bardwell, from Sabattus to Campus. The last section of the grid plan, from Bartlett to Howe, Walnut to Birch Street was developed in this period. An area between Lisbon and Bartlett, from Maple to William Street a small neighborhood east of the Androscoggin Mill, and an area along Sylvan Avenue and Pine Street, from Sabattus to Webster complete the residential expansion prior to onset of World War One

Architectural styles likely to be found in the areas developed between 1875-1920 include: Queen Anne, French Gothic Revival, Second Renaissance, Richardsonian Romanesque, Eastlake, Stick, Shingle, Early Colonial Revival, Early Neo-Classical, Early Bungalow, Vernacular Victorian, and 6-10 family tenements (ie: Little Canada)

The end of World War One through the 1950's: Even before the national depression of 1929 the somewhat obsolete mills were faced with growing competition from the south, yet they continued to operate throughout World War Two. Population in 1920 was 31,791 and the number would continue to rise by about 10% each decade until 1950, when at 40,974 it leveled off and remained around this number to the present day. With the expansion of the trolley lines in the 1920's (the trolleys continued until 1932), and the introduction of reliable bus service, residents began to relocate from downtown neighborhoods to the suburbs, many of whom purchased their first single family home. Between 1920 and 1940, all of Main Street had been in-filled with residential uses, as well as the entire area between Main and College, from Ware to Brooks Street. The Buttonwood Lane area, Bardwell and Franklin Street, East Avenue from Burbank to Warren, and Sabattus, from East Avenue to Randall Street were all now developed, along with the area between Lisbon and Bartlett, from the Bleachery to East Avenue and Arcadia and St. Croix, and Shawmut Street to South Avenue, south of Lisbon Street. Zoning records indicate that a number of small subdivisions were platted in this period, including such areas as

Campus and Webster streets, Nichols to Golder, the Sylvan-Webster- Sabattus area, Delcliffe Lane, Myrtle and Stillman streets, Walker Avenue, Bearce and Buttonwood Lane, the Lord-Perley-Genest Street area off Sabattus, Thorne Avenue, Rachel Street, the Highland-Tampa-Haley Street neighborhood, the Scribner-Valley Street area, Lucille Street to Olive Street, Weybosset and Drew streets at Lisbon near the current entrance to the turnpike, and the Edward-Goff Street area.

Post World War Two residential development continued the move to the suburbs, facilitated by the first real infusion of residential mortgage money by the city's banks (over $2,000,000 in residential loans were made in 1956 alone). During the later part of the decade 1940-1950 the Androscoggin-Arkwright Street area off Lisbon was developed, along with the Russell-Harold Street area, Labbe Avenue, Robert and Theresa avenues, and the Maplewood Road neighborhood.

Architectural styles likely to be found in the areas developed between 1920-1950 include: Colonial Revival, including period revivals such as English Tudor and Gothic, Neo-Classical, Bungalow, Craftsman, Moderne, Art-deco, and Vernacular.

B. Design elements and basic architectural terms

The material that follows is presented as an introduction to some of the more common terms used in the restoration and preservation of existing buildings and in the design of compatible new construction located within a historic district. It consists of illustrated explanations of a number of design elements and details that contribute to defining a particular style for a building and help establish that building's character. These design elements are often used by the Review Board during its deliberations, and are a key component of a design vocabulary of architectural terms that is used to determine compliance to the review standards that are the basis of this manual. This section elaborates on definitions found in the Glossary of Architectural Terms included in the appendix, which should be consulted when questions regarding specific architectural terms arise.

Restoration: the act of returning a building or a facade to the form and visual appearance it had at a particular time. Restoration must be based on thorough research and documentation, with authenticity the goal. It may require the removal of work that post-dates the desired period which may be of intrinsic value in its own right. Therefore, restoration should be limited to projects where adequate documentation exists to insure that replacement work is valid and that the new work is an improvement to and does not detract from the overall integrity of the building.

Preservation: the act of conserving and retaining a building or facade in its present form and appearance by treating the structure to prevent further deterioration and decay. Little or no architectural modifications are made during a preservation project other than that required to stabilize the building.

Rehabilitation: in general construction, the term rehabilitation is the act of improving the physical condition, usefulness and quality of a building without necessarily considering the original form or architectural detailing of the property. Under this definition, insensitive rehabilitation work can seriously diminish the architectural value of an older property. As used in the Secretary of the Interior's Standards for Rehabilitation, the term infers that the architectural integrity of a building is recognized and is retained as far as practical during new work. It is this definition that is used by the Lewiston Review Board in its deliberations.

Reconstruction: the act of re-creating a building or structure that no longer exists, based on thorough historical, architectural or archaeological evidence alone. Reconstruction is generally limited to projects of a commemorative nature, where no standing building of that period or type remains, ie: Hildreth's log cabin of 1770 or the first schoolhouse erected by the town in 1775.

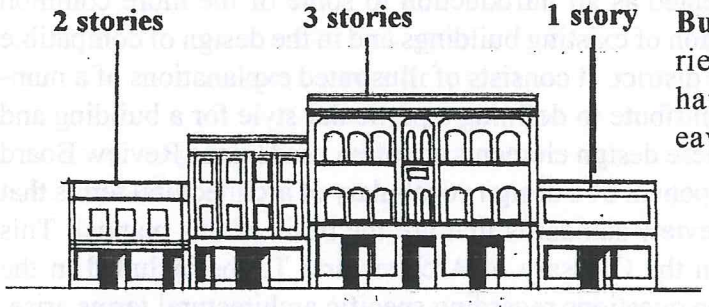


Fig. 6

Building height: the number of full stories in a building, a full story defined as having sufficient head-room at the roof eaves for a person to stand erect.(Fig. 6)

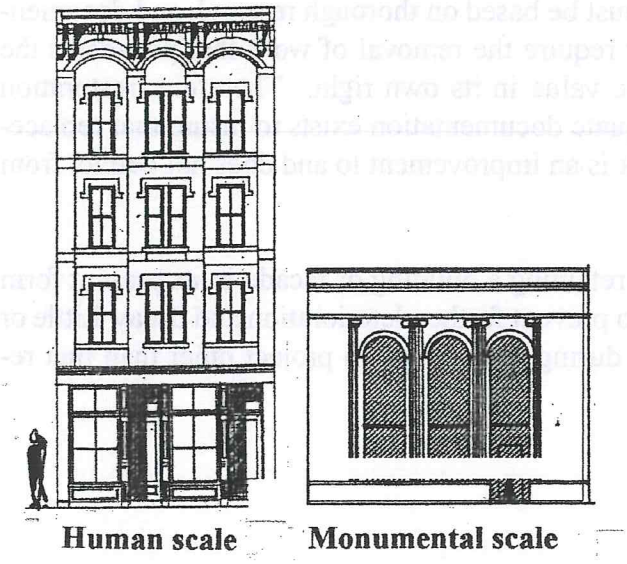
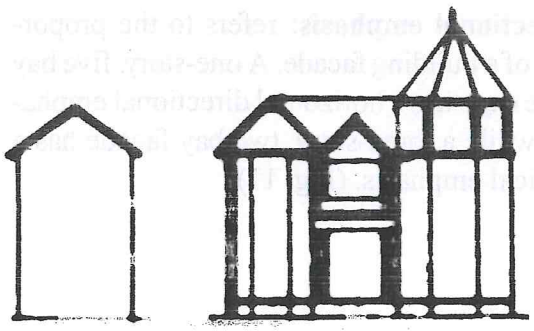


Fig. 7

Building scale: the visual appearance of a building or a facade as it relates to the scale of an adult, or the relationship of various architectural components to one another. A standard six foot eight inch tall door is said to be of **human scale**, while a three story portico that overwhelms the size of a pedestrian is said to be of **monumental scale**. (Fig. 7)



Simple massing **Comlex massing**

Fig. 8

Building massing: the three dimensional volume and shape of a building. A house without any side or rear additions is considered to have simple massing, while a Queen Anne house, with its towers, rear ell and wrap-around porches is of complex massing. (Fig. 8)

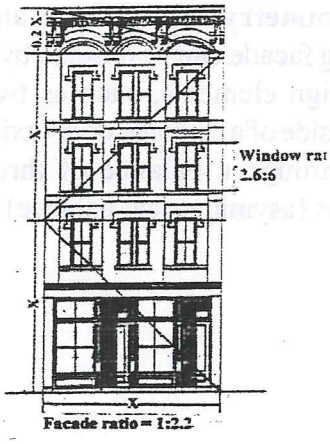
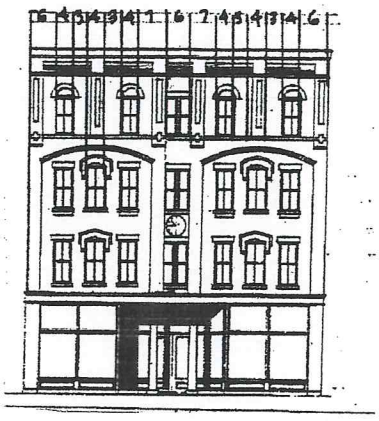


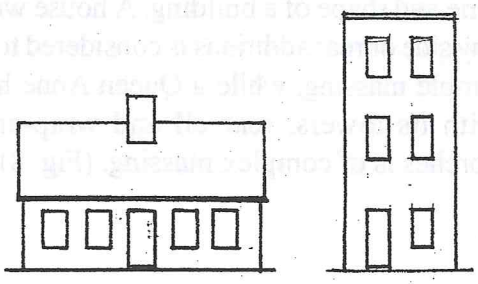
Fig 9.

Proportion: the relationship of height to width of a particular design element, and the comparative relationship of these design elements to the facade.
(Fig. 9)



Rhythm: 6:4:3:4:3:4:7:6:7:4:3:4:3:6
Fig. 10

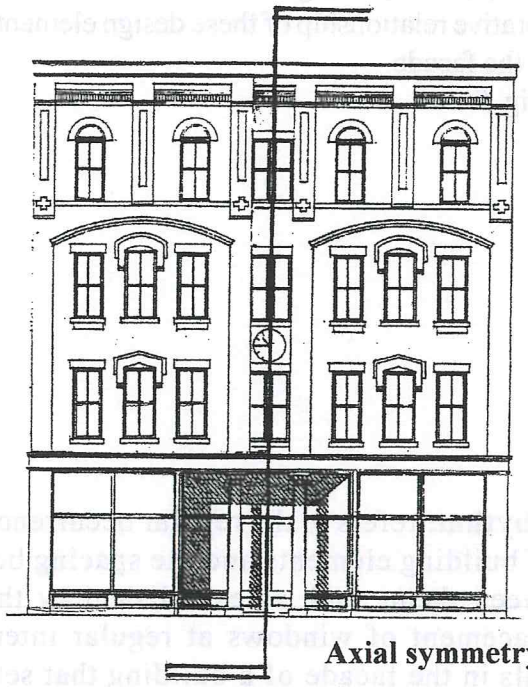
Rhythm: refers to the regular occurrence of building elements and the spacing between them, such as established by the placement of windows at regular intervals in the facade of a building that sets up a rhythm of solids (wall surface) to void (window opening), Fig.10.
Rhythm can also refer to the spacing of individual buildings in a street-scape.



Horizontal **Vertical**

Fig. 11

Directional emphasis: refers to the proportion of a building facade. A one-story, five bay wide cape has a horizontal directional emphasis, while a three-story, two bay facade has a vertical emphasis. (Fig. 11).



Axial symmetry

Fig. 12

Balance and symmetry: the balance and order of a building facade can be defined by a symmetry of design elements, such as two windows at either side of a centered door (axial symmetry), or through a balance of three dimensional forms (asymmetrical balance). (Fig. 12)

Architectural terms (see Glossary for a more complete listing)

Roof forms: A, end gable, **B**, front gable, **C**, cross gable, **D**, gambrel, **E**, hipped, **F**, mansard, **G**, shed, **H**, flat or low sloped. (Fig. 13)

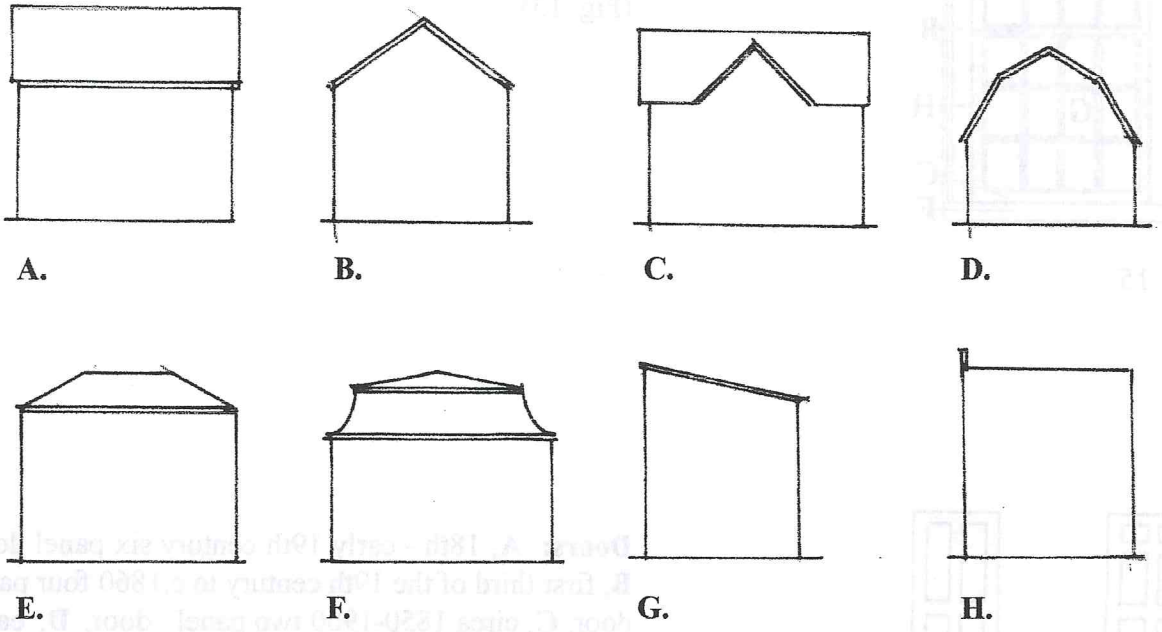


Fig. 13

A. Five Bays **B. Three Bays**

Fig. 14

Bays: the number of window and door openings in a facade, usually counted at the ground floor of a residence, at the upper floors of a commercial building that has a storefront. **A**, five bay facade, **B**, three bay facade. (Fig 14)

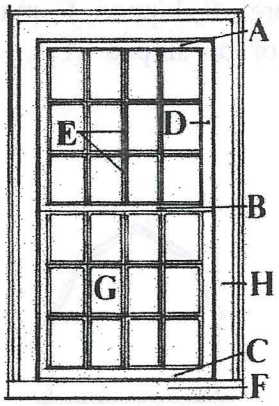


Fig. 15

Window parts, double hung sash: **A**, Top rail, **B**, meeting rail, **C**, bottom rail, **D**, stiles, **E**, muntins, **F**, sill, **G**, glazing or lights, **H**, window casing or frame. (Fig. 15)

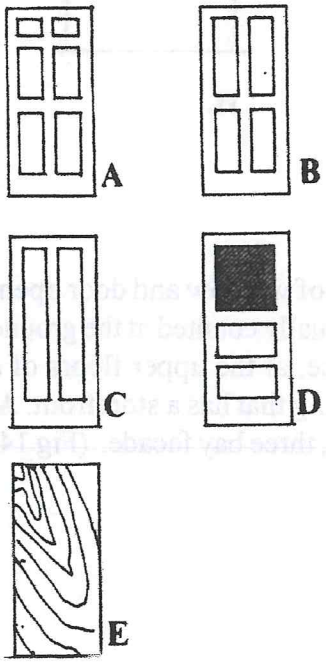
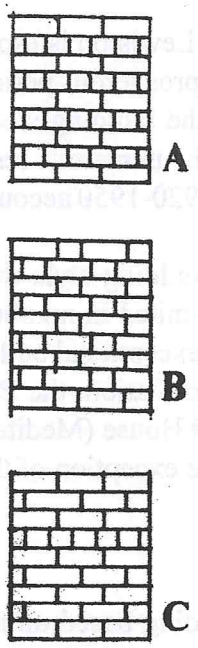


Fig. 16

Doors: **A**, 18th - early 19th century six panel door, **B**, first third of the 19th century to c.1860 four panel door, **C**, circa 1850-1900 two panel door, **D**, early 20th century glazed upper panel door, **E**, mid-20th century solid door. (Fig 16)



Brick bonds: A: English bond, alternating rows of stretchers (the long side) and headers (the ends), **B:** Flemish bond, alternating stretchers and headers in the same row, **C:** American or common bond, five to eight rows of stretchers to a row of headers (the bonding course). (Fig 17)

Fig. 17

C. An analysis of architectural styles

The following describes the major architectural styles that remain today in Lewiston. The various styles are discussed in chronological order, beginning with the general term Vernacular and ending with the styles that were popular in the mid 20th century. Each discussion includes a listing of design elements and characteristics that combine to create a specific style as that style was interpreted in Lewiston. The listings will become part of the criteria used by the Review Board in determining the compatibility of proposed rehabilitation work and new construction. They should also be of benefit to property owners by providing a framework of reference during the project planning phase, prior to submittal of a specific project to the board for approval. In the case of existing buildings where rehabilitation work is proposed, it is likely that some of the older buildings in the city will not fall within one of the major styles discussed below. Many such buildings have been altered over time and now exhibit characteristics of two and even more styles, each change having its own level of design integrity. Others were constructed during a transitional period, when building fashions were changing from one style to another. Such examples will have to be judged on an individual basis. Also, even within distinct architectural styles often more than one element- a particular roof shape or building material, as examples- may be appropriate, depending on a structure's existing form and fabric. For this reason, most of the design elements listed with each style contain more than one entry (ie; roof forms for a Federal house may be listed as gable or hip, windows in a transitional Federal/Greek Revival structure may be listed as having 9/6, 6/6, 2/2 sash). The discussions of styles is primarily concerned with residential construction. Where important commercial or public buildings of a particular style exist, their defining characteristics are listed after those of the residential examples.

Examples of late Georgian Vernacular and Federal styles remaining in the city are few in number. Greek Revival residences occur more often, but along with the Gothic Revival they are still relatively rare, as they were put up just before and during the early days of the development of the

major mills when the town was just beginning to blossom. As expected, Lewiston is especially rich in buildings dating from the 1860's through World War One, the most prosperous period of the city's economic history and development. The quality and diversity of the building stock constructed during these 60 years is unparalleled. In sheer numbers, however, the numerous residential styles that flourished in the suburban neighborhoods developed between 1920-1950 account for the largest number of buildings in the city.

The focus and scope of this manual precludes a discussion of every building style that exists in the city. Therefore, where examples of a particular type and style are limited in number, they have been omitted from the general discussion. This category includes such exceptional buildings as the Kora Temple (Moorish Style), the Stick Style Grand Trunk Railroad Station, the Baroque Revival City Hall, the Beaux Arts Public Library, and the John D. Clifford House (Mediterranean Style). Also, because of their uniqueness of design, no churches, with the exception of the Clough Meetinghouse, have been included in this analysis.

RESIDENTIAL CONSTRUCTION

Vernacular construction, 1795-1950, is by definition "a mode of building based on regional forms and materials" (Cyril M. Harris, Historic Architecture Sourcebook), an indigenous style whose main distinguishing characteristic is that it has no distinguishing characteristics. Vernacular architecture is the everyday building form used by builders throughout history who were concerned with providing shelter rather than a work of art. Examples in Lewiston include many of the small houses in the Gas Patch section of Lincoln Street, and much of the two to five story tenement houses put up to house the flood of mill workers that came during the third quarter of the 19th century. In some cases, a builder has incorporated a single design element from a style contemporary with his construction, giving rise to the terms Vernacular Greek Revival (which might include a surround and transom at the entrance), or Vernacular Italianate (often with a bracketed hood at the entrance as the only form of embellishment to an otherwise stark facade). Despite the austerity and simplicity of vernacular architecture, it should not be dismissed as a valid style. Vernacular, as the background for the stylistic buildings that surround it, represents the typical building style of a working class community like Lewiston, where as many as half of the buildings built between 1795 and 1950 would likely fall into this category. (Figs. 18,19)

Figs. 18,19

Late Georgian Vernacular, 1790-1810, is a Post-Colonial interpretation of traditional English building forms that persisted after the Revolution throughout much of New England, and in

particular Lewiston between 1795 and 1810. The term Georgian when used as an architectural style, refers to the period beginning in 1735 that ended with the Revolution. The term Late Georgian Vernacular is used here to describe the few buildings constructed in Lewiston before the introduction of the more refined designs of the Federal period that followed. Unfortunately, it appears that no examples of this style remain within the downtown, but a number of excellent residences built in the 1790's exist in surrounding areas, notably at Ferry, Larrabee and Old Greene roads and at upper Main Street in the Barkersville area. Late Georgian Vernacular residences in Lewiston are of two types, the traditional "cape", and the larger houses, often but not always later, most being farmhouses. (Fig. 20)

Fig. 20

Capes (built continuously from 1770's through 1950's)

Plan: center chimney (hall and parlor plan), center hall plan with four rooms

Height: 1 or 1 1/2 stories

Massing: rectangular (or less common square) in plan, often with additions to the rear or side; 3, 4, or 5 bays in width

Materials: timber frame through balloon frame; riven (split) clapboards up to 1840, sawn thereafter, or wood shingles

Entrance: simple enframement, sometimes with a flat transom (3 to 5 lights) above the door; door may be six-panel (rarely four-panel) or board and batten, usually with a board storm door as protection from the elements

Windows: relatively small in proportion, 9/6 or 6/6 sash; wide (early) to medium width (later) muntins; solid panel shutters or fixed louver blinds with wrought iron hardware

Foundations: usually ashlar granite blocks; rarely brick, if so laid in Flemish (or, extremely rare, English) bond

Roof: always gable, the gable end to the side; roof pitch low to moderate; low eaves, the earlier houses with the eaves set just above the top of the window openings, appearing as a cap to the house; originally covered with split shingle, later standing seam metal, now may be asphalt shingle

Chimneys: originally large center chimney, later two slightly smaller chimneys set well within the end walls; normally of brick construction, rarely of stone, the brick usually corbelled at top

Distinguishing features: austere, almost to the point of no added ornamental trim other than functional flat corner and sill boards, and a simple cornice at the eaves and the rake boards at the gable ends to seal construction joints; sometimes may have simple, molded caps at the top of the windows and door

Larger houses (Fig 21)
Plan: same as above.
Height: 2 or 2 1/2 stories.
Massing: rectangular, box-like; almost always five bays; facade has a horizontal emphasis, is symmetrical and has a solid appearance
Materials: same as above, with most covered with clapboards
Entrances: centered, often with a pedimented hood; often has a pronounced enframement and a 3 to 5 light flat transom; may or may not have sidelights; oor is six-panel
Windows: first floor windows usually taller (9/6 sash) than those at the second floor (6/6 sash); wide to narrow muntins as age decreases; usually have simple ogee molded trim with projecting caps; may have had solid panel shutters or fixed louver blinds
Foundations: same as above
Roofs: same as above
Chimneys: same as above, but may have four chimneys, two at each end wall.
Distinguishing features: same as above, but may have wood quoins at the corners instead of corner boards; cornice may be enriched with dentils or more robust moldings


Fig. 21

Federal Style, 1790-1840, more properly called Adam Style after the Scottish Adam brothers who developed the style and published a handbook of measured drawings based on classical prototypes. Popular in the United States from 1780 through the 1830's, the Federal Style appears in Lewiston during the second decade of the 19th century and continues through 1840.

The Federal Style is somewhat simplified and more refined than the Late Georgian Style that preceded it, the primary distinguishing design element being the elliptical fan light with slender sidelights at the entrance. (Figs. 22, 23)

Fig. 22

Fig. 23

Plan: rectangular or square in plan, with a central hall running the full depth of the ground floor; High-Style Federal may have round, oval or hexagonal shaped rooms

Height: 1 1/2 story capes; 2 1/2 story larger houses, sometimes as tall as three stories

Massing: rectangular, box-like facades, usually five bays wide with a central entrance; horizontal emphasis but with taller proportions than that found in the Late Georgian Style

Materials: wood frame with clapboard; brick laid in Flemish or common bond with smooth walls, narrow flush joints, and stone lintels and sills

Entrances: six-panel door surmounted by an elliptical or semi-circular fan light; narrow, rectangular side lights; often has pilasters or engaged columns with a flat entablature or a projecting portico to protect the door

Windows: 6/6, occasionally 9/6 or 6/9 sash, the upper sash often fixed in place; narrow muntins; delicately molded trim, wood lug sills if frame; usually has louvered blinds with wrought iron hardware; brick versions may have splayed flat arches at heads; transitional Federal-Greek Revival will have cut stone lintels as window heads

Foundations: ashlar granite; brick laid in Flemish or common bond Roof: low hip or gable to the side, with the slope lower than that of Late Georgian; hipped roof may have had a balustrade; originally covered.with slate, wood shingle or standing seam sheet metal, now often asphalt shingle

Chimneys: hipped roof versions often had four brick chimneys set in the corners; if 2 chimneys, they were set in from the end walls; gable roof version usually had 2 chimneys, set in from the end walls along the ridge line, indicative of the center hall plan. Chimney caps usually corbelled

Distinguishing features: key feature is the elliptical or semi-circular fan light over the entrance; all trim light and delicate; thin flat corner and sill boards; deep but lightly decorated cornices and rakes. Tall brick chimneys play important role as a visual element

Greek Revival Style, 1820-1860: based on publications from the period depicting ancient Greek ruins, and made readily available in this country through the first of the American builder's handbooks, Greek Revival swept through the country during the second quarter of the 19th century, including Maine and Lewiston, where a small number of examples remain. While there are no examples of the classic Greek Temple form in the city, a number of residences and at least one church reflect the building tastes of this period. Greek Revival is a robust style, with heavy detailing and a sense of permanence, especially when compared to the delicate detailing and proportions of the preceding Federal Style (Figs. 24-25).

Fig. 24

Fig. 25

Plan: rectangular, usually of four rooms at the first floor, with the narrow end set to face the street, some versions have the entrance in the first or last bay of a three bay end wall, with a passage running along the side wall and rooms opening off it; others have the entrance centered in the long side wall, indicating a center hall plan

Height: usually 2 1/2 stories; cape versions may have a shallow attic story lit by windows set into the frieze

Massing: rectangular block with gable end wall facing the street creating a vertical facade emphasis; often has porches, attached or in rare cases built into a corner, which tends to introduce a horizontal emphasis to the total composition; temple front residences, none of which exist in Lewiston, have a pedimented gable end supported by four to six columns; proportions and silhouette appear much bolder; later versions incorporate porches, never seen on a temple fronted Greek Revival building

Materials: in frame construction, clapboards or flush siding to simulate stone; brick

Entrances: four-panel doors with flat transom and rectangular sidelights all set within a heavy frame and capped with a full entablature; casings may consist of shouldered architrave trim; occasionally with a one-story portico, either pedimented or flat roofed with a balustrade

Windows: elongated double-hung 6/6 sash, 4/4 at later versions; flat, wide trim, often with scaled down entablatures as heads; may have louvered blinds; muntins now thin

Foundation: ashlar granite, brick laid in Flemish or common bond, with smooth flush joints

Roof: gable end to the street most common; s h a l - low pitch when compared to Federal or Late Georgian; returns at gable ends often continued across wall to create a triangular pediment; no dormers on original examples, as they destroy the desired temple form; cornices consist of deep undecorated friezes, bold, simple moldings. Originally had wood shingle roof
Chimneys: appear utilitarian, less important than in Federal period; often without corbelled cap
Distinguishing features: key feature is that round or segmental arches (invented later by the Romans) were never used in Greek Revival buildings; molding profiles are based on an ellipse (flatter) rather than the circle used during the Late Georgian and Federal periods; frame buildings were invariably painted white; wide corner boards now treated as pilasters, with capitals at eaves; deep sill boards, heavy rake boards; cornice may incorporate Greek frets, running key pattern, or dentils

Early Gothic Revival, 1830-1860: the first of the picturesque styles to appear in the United States, residential Gothic Revival was popularized by the writings of Andrew Jackson Downing and others as the "proper rural residence." Along with the Italian Villa and Romanesque styles, Gothic Revival is generally classified as Early Victorian. (Figs. 26, 27)

Fig. 26

Plan: the first of non-rectangular plans, with projecting wings and setbacks reflecting an irregular layout of variously sized rooms
Height: typical Gothic Cottage was 1 1/2 stories, later adaptations can be as tall as 2 1/2 stories
Massing: complex massing reflecting the irregular plan, yet the massing is usually symmetrical, with porches a prominent feature; the building block is normally horizontal in emphasis, but the overall. appearance is vertical because of tall gable roofs and the use of pointed arches at windows and doors
Materials: in Lewiston, wood frame with either clap boards or vertical board and batten; may also be stone, or stucco on frame scored to simulate stone

Fig. 27

Entrance: often pointed arch or flattened Gothic or Tudor arch, with a pair of paneled or board doors on heavy wrought iron hinges; doors may a have small window; doors set within rectangular openings have a flat transom above a four panel door, sometimes with sidelights (usually a later alteration when double doors have been replaced with a single door)
Windows: may be rectangular with heavy hood molds with drops, pointed arch or lancet; first floor windows almost always floor to ceiling; windows often arranged in projecting bays; may be placed asymmetrically; thin muntins, rarely provided with blinds except at the interior (window hoods at exterior prohibit their use)
Foundations: brick or stone, but very low to the ground so that it appears that residence is growing from the earth
Roof: complex use of steep, pointed gables, often crossed at the center of the roof and flanked by smaller cross gables, usually with a dominant central cross gable; wall dormers common; roof line may be enriched with pinnacles, crockets, cusps; may have tall hip roof with crossed gables and dormers; originally slate tiles or standing seam metal roofing, now likely to be asphalt
Chimneys: brick, often grouped or clustered with medieval decorative designs in terra-cotta; may have chimney pots; play important role in establishing the desired picturesque character
Distinguishing features: steeply pitched roofs, often cross gabled; sometimes decorated with elaborate bargeboards; pointed or Tudor arched openings; heavy eared window and door hoods may have wood quoins at ends of walls or paneled corner boards; simple cornice behind elaborate bargeboards

Victorian Italianate, 1860-1890, sometimes referred to as the "bracketed style," draws its inspiration from the farmhouses and villas of Northern Italy. Entire neighborhoods, made possible by the opening of many new streets close to yet removed from the mills and the Lisbon Street retail district, provided the emerging upper middle class with the opportunity to build their own home on a spacious lot away from their place of business. Many such residences, especially in the area north of Sabattus Street, were built in the Italianate Style. In addition to the residences originally constructed in the Italianate Style, mass produced building components, such as the ever present roof

brackets or bay windows, were often applied to Late Georgian, Federal and Greek Revival vernacular structures, thereby "modernizing" an undistinguished house to fit the current mode of architectural detailing. The Italianate Style is one of the first of the "picturesque" styles to appear with great frequency in Lewiston. (Figs. 28 - 30)

Fig. 28

Fig. 29

Plan: square or rectangular in plan; compact arrangement of rooms

Height: 2 1/2 to 3 1/2 stories

Massing: asymmetrical massing of rectangular components, often with towers and attached porches, bay windows and occasionally, a cupola. Room heights usually diminish at the upper stories. Proportion and facade emphasis, because of the tower, is usually vertical, yet composition appears heavy and massive

Materials: frame residences either clapboard or flush vertical siding, or in rare cases, flush siding scored to simulate ashlar masonry. Stone is rarely used in Lewiston, but brownstone is the preferred material in some parts of the state

Entrance: Asymmetrical placement, often with double doors, each leaf with a round-headed vertical panel. Many times the panels are glazed (other door types include heavy appearing two and four panel designs, with raised, or bolection moldings, outlining the panels). Heavy casings around opening; arched transoms common, without sidelights. Almost always has a heavy, bracketed hood

Windows: usually set in narrow openings, full length at the first floor, moderate at the second level, shortened at third or attic level. Double hung sash usually 2/2, with 1/1 appearing later. Windows are often paired, especially in bay window arrangements. Round or elliptical headed sash appear somewhat later than rectangular openings. Heavy details including molding profiles, brackets, and window caps. May have Classical pediments over windows, but in an exaggerated scale

Foundations: brick, laid in common bond; ashlar granite as a holdover and in response to its availability in Lewiston

Roof: a combination of low pitched gable and hipped roofs most common; dormers are rare; broad overhanging eaves

Chimneys: usually tall and slender, with no apparent pattern regarding placement

Fig. 30

Distinguishing features: key to Italianate is the use of brackets at every conceivable opportunity; towers and porticos common in other than Italianate farmhouse type; heavy moldings, well detailed window and door surrounds; bracketed hood at entrances

Second Empire Style, 1860's-1880, often called the Mansard Style because of its distinctive roof form, the Second Empire Style flourished alongside the Italianate in Lewiston. Basically Italianate in form and detailing, the double-pitched roof is often the only feature that separates the two styles, and like elements of the Italianate Style, mansard roofs were often added to existing buildings, not only increasing the head room in an earlier attic, but introducing a new outline to the skyline of residential neighborhoods. (Figs. 31 - 33)

Fig. 31

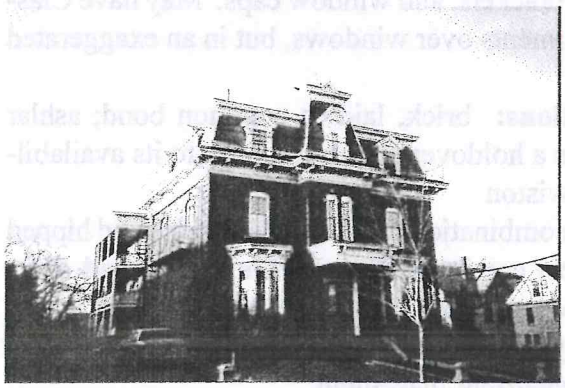


Fig. 32

Plan: may be either a simple square or rectangle in plan, but is often a series of connected rectangular wings, porches and towers suggesting freedom in floor planning

Height: 2 1/2 to 3 stories

Massing: solid box-like three to five bay symmetrical central block with asymmetrically placed wings, covered porches and bay windows. Often has a central, projecting three story entrance tower; basically horizontal in facade emphasis because of the horizontal band created by the mansard roof, but always strongly three dimensional

Materials: both frame with clapboard and brick used in Lewiston, stone appears elsewhere

Entrances: usually centered in facade, with minimal detailing other than bracketed hoods; Doors similar to those used at the Italianate Style

Windows: tall openings, taller at first floor; usually 2/2 double hung sash but some 1/1 sash used in later examples. May be surmounted by a pedimented, round, segmental arched or flatwindow heads. Often appear in pairs, especially in bay window units

Fig. 33

Foundations: brick laid in common bond Roofs: double-pitched, with almost perpendicular sides tapering to a low pitched hip roof; always has dormers, with richly detailed windows and caps. Towers, if any, repeat mansard roof form, which may be bell-cast at lower edge. Cornices always pronounced, with deep eaves below a curb, the eaves decorated with sawn brackets in pairs set into a deep frieze. May have cast iron cresting, pinnacles and other decorative features aimed at drawing attention to the roof. Originally had slate tiles, may now be covered with wood or asphalt shingles

Chimneys: almost always hidden behind roof line

Distinguishing features: mansard roof is the obvious key; heavy Classical profile moldings, more ornate than that of the Italianate

Queen Anne Style, 1870-1900, epitomizes the "picturesque" qualities of all Victorian period architecture. Lewiston is fortunate to have numerous examples of rare quality of this highly visible style. The term Queen Anne is a misnomer, as the results have little to do with the buildings put up in the 18th century during the time of the queen. If anything, the style is more reminiscent of medieval or Elizabethan English residential design. (Figs. 34 - 36)

Fig. 34

Plan: irregular to the extreme, inventive as it expressed a total freedom in laying out the floor plan

Height: 2 1/2 to 3 1/2 stories

Massing: asymmetrical series of attached volumes, including squares, rectangles and round or octagonal end wall towers; usually incorporates open, engaged porches as major design element, as well as occasional inset porches at upper levels; parts of second floor or attic levels may project from first floor; extremely three dimensional

Materials: frame structures may employ a variety of materials, floor by floor, including stone,clapboard, patterned shingles and sawn shingles, with half-timbering a possibility; materials used to create a unique textural effect

Entrance: always placed under a porch, usually asymmetrical; door itself may be four solid panels, or a large glazed panel over two horizontal solid panels; occasionally has narrow sidelights

Fig. 35

Fig. 36

Windows: wide variety of shapes and sizes, often appearing in the same elevation. Double hung, casement, triangular, and/or round sash seem to be punched into wall. Sash may be 1/1, 2/2 or multi-pane at the upper sash over a single light below, or with small lights arranged as a margin to a larger central light. Stained glass often used at selected openings
Foundations: brick, laid in common bond
Roofs: highly irregular composition consisting of gables, cross gables, hip, turrets, round and shed roof forms. Deep eaves defined by a curb at the top edge and a deep fascia underneath. Often has one gable more prominent than the remainder of the roof. May have had wood shingle, slate tile or standing seam metal roofing, now often covered with asphalt shingles
Chimneys: highly ornamented, important visual elements; at a minimum, always corbeled at the chimney cap
Distinguishing features: irregular massing; long sweeping porches; overhanging gable ends at upper level; texture created through the use of a variety of materials and colors; carved and turned brackets, spindle work; elaborate hardware; combination of window types and shapes, including stained glass

Shingle Style, 1880-1910, often considered to be the first truly American style of architecture, relied heavily on New England Colonial period building forms to counter what many considered to be the excesses of the Victorian period. Shingle Style developed in Maine as a resort architecture, especially along the seacoast where numerous palatial "summer cottages" were constructed between 1880 and 1910. In Lewiston, however, Shingle Style is limited to smaller frame structures that are essentially Queen Anne or Colonial Revival in form and plan, with the exterior walls clad in wood shingles. These buildings express an avant garde approach to the building arts as practiced by architects working in the city at that time. When executed in brick (the Dingley Building) or stone, the style is referred to as Richardsonian Romanesque.
Figs. 37 - 39)

Plan: very similar to irregular floor plans developed for use with the Queen Anne style, with even more freedom and openness; spacious interiors often integrated with open porches and loggias
Height: 2 1/2-3 1/2 stories

Fig. 37

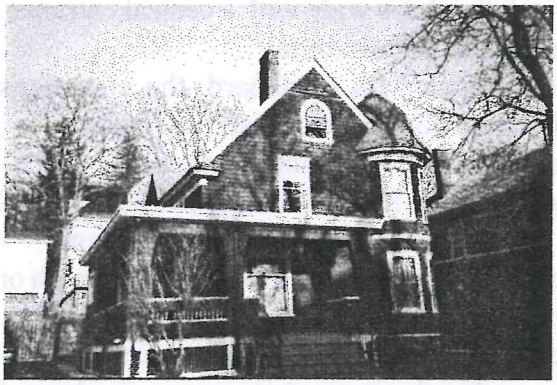


Fig. 38

Fig. 39

Massing: "summer cottages" usually a simple combination of a number of three dimensional forms under a series of low pitched roofs that give the building a distinct horizontal emphasis: in the "urban" form as found in Lewiston, a combination of irregular volumes, often with wide, sweeping porches, turrets and round towers; set on low foundations, close to the ground

Materials: unpainted wood shingles (in Lewiston, the shingles are often painted or stained), may be patterned as wells as sawn; first floor sometimes fieldstone

Entrance: entrances are of lesser visual importance but may include simple flat transom and/or narrow sidelights; doors usually two panel, the upper panel glazed, sometimes with stained glass borders

Windows: 2/1, 1/1 or multi-pane upper sash over a single light; simple frames, usually just flat boards with a narrow drip cap at the top; windows may be both double hung and casement, rectangular, circular, oval or diamond; often rectangular windows set in rows or otherwise grouped together; Palladian windows at upper levels common

Foundations: traditionally fieldstone, but brick often used in Lewiston

Roofs: multi-gabled with steep slopes; gambrel may be used with gable form; cross gable roof common; conical or octagonal roofs at corner towers; full pediment usually used when Palladian window is present; eaves very shallow to retain planar quality of facade; dormers common; roofs originally covered with wood shingles, now usually asphalt shingles

Chimneys: very prominent, often of paneled brick, rarely stone; brick chimneys usually have corbeled caps

Distinguishing features: wood shingles applied with out sill boards or corner boards. Long sweeping roofs on examples without towers. Scale of applied detail is larger than original Late Georgian or Federal antecedents; in the Lewiston examples especially, massing is usually very complicated

Early Classical and Colonial Revival Styles, 1900-1915, draw heavily on the massing, planning and decorations found in the earlier Georgian and Federal Styles. In Lewiston, the difference between the two styles is largely one of scale and affluence, with the Classical Revival examples larger, taller and more grandiose, usually employing a two-story, columned portico as its frontispiece. The Colonial Revival of this period, not to be confused with the plethora of "Williamsburg" inspired small residence constructed between the two World Wars, is based on true examples of earlier period residences. In both styles the result was a series of important refined and dignified residential buildings

Fig. 40

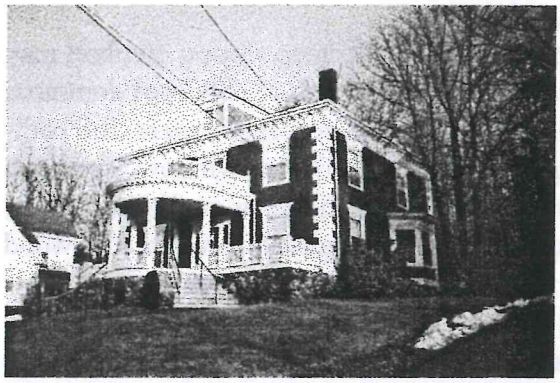


Fig. 41

Plan: symmetrical, compact plans of a grand scale; may have flanking wings at a lower height, recessed entrance pavilions and broad porches
Height: 2 1/2 to 3 stories
Massing: composition of solid blocks with steeply pitched. Highly visible roof lines. Almost always symmetrical, five bays wide with a central entrance. Facade emphasis is horizontal
Materials: frame with clapboard, the elevations defined by wide corner boards and sill boards. Brick examples have stone lintels and window sills
Entrance: Classical Revival usually has a columned entrance portico, often pedimented or of a semi-circular plan. Both styles may have fan, round arch or flat transom entrance ways, with or without sidelights. Doors are either six panel copies of Georgian and Federal doors, a glazed upper panel over a raised panel door, or a door with one large glazed panel. Doors trimmed with molded architraves; and may have elaborate light fixtures
Windows: 6/6, 2/2 or 1/1 double hung rectangular sash, which may be in pairs; some use of oval, Palladian or other decorative window form in portico over entrance; window openings cased with molded architrave trim, usually with a projecting cap
Foundations: brick, laid in common bond, or rare, Flemish bond
Roof: hip or gable to the street; almost alwayshas dormers, larger in scale than Georgian and Federal Styles, with pediment or hip roofs. Hiproofs often have balustrades. Elaborate, out-of scale decorative full entablature cornices common. May have had slate tiles as roof covering, now usually asphalt shingle

Fig. 42

Chimneys: prominent, oversized brick chimneys, possibly grouped or paired, almost always with corbeled caps; highly decorative feature
Distinguishing features: Classical Revival key is two-story columned entrance portico; both styles have oversized Georgian and Federal applied details; molded architrave trim at entrance and windows; classical cornice; may have engaged pilasters as corner boards, or wood quoins

Mill Housing and Tenements, 1850-1900, either constructed and managed by the various mills (called Blocks by the newly arrived French Canadians) or built by private developers as rental properties, this form of housing is the most visible of all residential construction in Lewiston. Mill blocks contained as few as four apartments for individual families (Androscoggin Mill Blocks on Park Street) or up to twenty or more rooms with a common dining room like the recently demolished Bates Mill Blocks on Canal Street. The Continental Mill Blocks on Oxford Street were the largest of the mill supervised residences serving individual employees. Tenement houses, including but not limited to Little Canada, contained as many as twelve apartments. Figs. 43 - 46)

Mill Housing

Fig. 43

Plan: tightly laid out apartments or individual rooms linked by a central hall
Height: 2 to 5 stories
Massing: solid masonry blocks with few appurtenances, except for full width, full height open porches at the rear and occasionally at the front, and possibly a one story rear entrance shed
Materials: almost always brick, laid in common bond, with granite lintels and sills
Entrance: centered entrance, with larger structures separated into two basic five bay units, each with a central entrance. Flat transoms and sidelights reflect Greek Revival influence. May have Italianate hood over a pair of doors. Simple molded trim at door and window jambs and heads; doors usually four raised panels
Windows: tall in proportion, with 6/6 double hung sash; granite lintels and sills; openings equally spaced in walls

Fig. 44

Foundation: brick, laid in common bond
Roof: extremely low hip, appearing flat; deep overhanging eaves, often bracketed; originally had sheet metal roofs, now usually built-up tar and gravel
Chimneys: tall rectangular brick constructions, placed along end walls; clearly punctuate sky-line
Distinguishing features: box-like, solid, somewhat austere appearance. Quality construction and building materials. Full height, full width porches

Tenements

Fig. 45

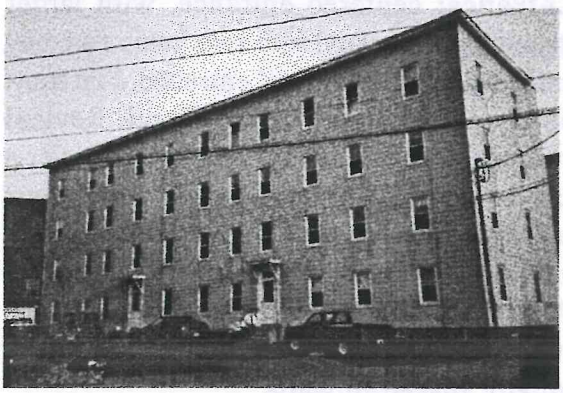


Fig. 46

Plan: footprint is rectangular, with apartments arranged off transverse central hall, or occasionally, off full depth side hall; compact planning to fully utilize rental space
Height: 4 to 6 stories
Massing: extremely box-like, with full width, full height porches at front, rear and/or side elevations. Side porches indented into plan. Narrow end wall usually facing street creates vertical facade emphasis, but long side walls, often exposed, create solid horizontal walls
Materials: in Lewiston, almost exclusively frame with clapboard; flat corner boards and sill boards, frame porches with turned or squarecolumns and molded handrails supported by square or ornate turned balusters
Entrances: either centered in long side wall (Little Canada) or off-set at first or last bay of front elevation, indicating a side hall or "shotgun" plan; minimal trim; often has glazed door, without transom or sidelights
Windows: 1/1 double hung sash in simple wood casings; occasionally placed in full height octagonal bays; appear to be punched into planar walls
Foundation: brick, laid in common bond
Roof: flat with moderately overhanging eaves, many of which have brackets and a deep frieze panel as a cornice; built-up roofing

Chimneys: brick, but rarely visible because of mass of building and size of roof
Distinguishing features: solid, austere box-like appearance, planar walls with punched in openings; unmistakably tenements

Other Twentieth century Residential Styles, 1900-1950, represented in Lewiston by more than one or two isolated examples include the Bungalow, American Foursquare, Dutch Colonial, English Tudor Revival, English Cottage and the Moderne styles. Most, if not all, of the examples were derived from builder's plan books and magazines, many employed mass produced, stock building materials, and virtually all are of small scale and situated on a separate suburban lot outside of the downtown area. (Figs. 47-49)

Bungalow Style

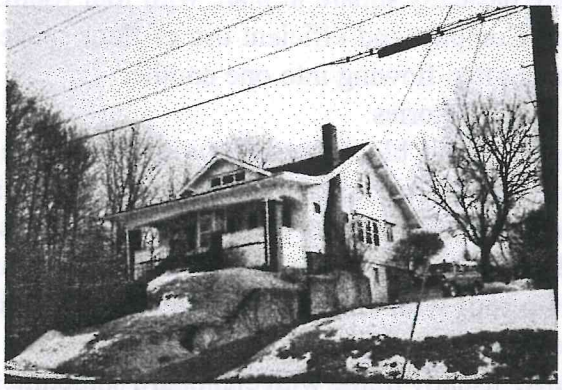


Fig. 47

Fig. 48

Plan: compact square or rectangular plan with a full width front porch enclosed by the front plane of the roof. May have a small rear ell or bay windows along side walls, but hardly ever has wings
Height: 1 1/2 stories
Massing: box-like, self contained composition; horizontal facade emphasis caused by low overhanging roof. Roof supported by heavy posts at edge of porch. Porch often at least partially enclosed
Materials: shingle, clapboard, brick, stucco, and, rarely, fieldstone or concrete block
Entrance: always set under the deep overhanging front porch, often centered but may be at either side, indicating a hallway along that wall. Trim is usually simple flat boards with an ogee backband molding and a drip mold at top. Door itself may be a large glazed panel, perhaps oval in shape, or a pattern of small lights forming a square or rectangle over a raised panel (which may have a cross-buck pattern)
Windows: 1/1, 6/1 or 2/1 double hung sash, often paired or in groups; bay windows at side walls common; trim is simple, usually flat boards with a backband mold and a drip cap
Foundations: fieldstone, brick laid in common bond, concrete or stucco over brick
Roof: low sweeping, double-pitch gable; hip; gambrel; almost always with dormers (often with a full width shed dormer at rear); wide overhanging eaves, sometimes with rafter ends exposed

Fig. 49

Chimneys: brick, normally at exterior of one wall (serving living room fireplace, a hallmark of the style), with a second chimney at center or rear for a furnace
Distinguishing features: full width engaged front porch; simplified detailing; wide overhanging eaves

American Four Square

Fig. 50

Plan: as the name implies, American Four Square houses are basically square in plan, with four rooms to a floor. Compact and efficient use of floor space, with rooms often flowing into one another
Height: 2 1/2 stories
Massing: solid block, usually with full width, one story front porch, often with a balustrade at its roof. Original versions never had wings at sides, although some earlier examples have rear ell or rear porch. Hip roof with deep eaves creates horizontal facade emphasis
Materials: usually frame with clapboard sometimes with shingles at upper floor; less frequently in brick, and in rare cases, stucco over frame or exposed decorative cast concrete block
Entrance: usually offset to one side, entering into a side stair hall but May be centered. Always protected with a one story porch. Door may be four or six raised panel type, a large glazed panel over a raised panel, or glass, consisting of small lights arranged in a rectangle and filling almost the entire door. May have flat one light transom and/or sidelights. Trim is simple, usually consisting of an ogee back band molding on a beaded board
Windows: 6/1 common, 1/1 also used; often arranged in pairs or rows, especially in roof dormers; diamond pattern sash also found quite frequently, usually restricted to upper sash; trim simple back band molding with molded drip cap

Fig.51

Foundation: in Lewiston, almost always brick, laid in common bond; may be field stone, or in later versions cast concrete or rusticated concrete block
Roof: always low hip, with deep eaves. May have deep frieze as a cornice. Always has dormer at least at the front, usually at the sides as well. All have hip roofs; asphalt shingles common
Chimneys: functional, brick, rarely seen because of sweep of the roof
Distinguishing features: square plan with dominating hip roof and full width front porch, some of which have been in-filled at a later time, easily recognized because of block shape

Dutch Colonial Revival

Fig. 52

Fig. 53

Plan: compact rectangular floor plan, often with wing at one side or a rear ell; usually has front entrance porch
Height: 2 1/2 stories
Massing: single rectangular block with tall gambrel roof, almost always with dormers,.often with full width shed dormer at front. Front entrance porch is usually an extension of the lower plane of the main roof, appearing as an integral part of the design. Usually five bays wide. Sweeping gambrel roof creates horizontal facade emphasis
Materials: Often clapboard, may be combination of shingle at ground floor with clapboard above; brick less frequently used, fieldstone examples rare
Entrance: usually centered but may be offset to one side. Often glazed upper panel in door, but may be solid, raised six panel "Colonial" door. Trim simple ogee back band molding; may havesidelights
Windows: 6/6, 6/1, 9/1 double hung sash, often paired at ground floor. Louvered blinds common. Trim simple back band molding with minimal drip cap
Foundation: brick or cast decorative concrete block; later versions may be poured concrete
Roof: always sweeping gambrel facing side, almost always with a full width shed dormer at front elevation. Moderate projecting eaves, with a simple cornice. Asphalt shingles common.

English Tudor Revival and English Cottage

Fig. 54

Fig. 55

Chimneys: usually has one exterior chimney along one side wall for the living room fireplace, and one at the rear for a furnace. Brick, with corbeled caps

Distinguishing features: gambrel roof with shed dormer; engaged front entrance porch; simple trim

Plan: somewhat irregular plan but based on simple rectangles; entrance bay usually projects from central block

Height: 1 1/2 stories

Massing: box-like form with attached wings and ells, especially at the entrance bay; complex roof dominates

Materials: frame with clapboard or sawn singles, flat corner boards and sill board; brick with flat brick arches at windows and doors, second story of Tudor Revival may be stucco and decoratedwith false half-timbering

Entrance: generally offset to one side and highlighted by the use of an entrance bay; door is usually a glazed panel design but may be a "Colonial" six panel door; trim is usually understated

Windows: 6/6, 6/1 double hung sash. May have large, fixed one light window at front elevation. Trim is minimal. Tudor without shutters or blinds, English Cottage often has louvered blinds

Foundation: brick (Cottage) or fieldstone (Tudor), set low to the ground

Roof: Tudor almost always has a combination of crossed gables and hip, the gables usually clipped at the front edge (a jerkinhead roof). Edges often constructed to appear as rolled edges similar to those found at thatched roofs. Fairly shallow eaves with minimal cornice. Rarely has dormers. English Cottage usually has a steep gable roof with the entrance pavilion covered with an even steeper cross gable roof that extends almost to the ground on one or both sides; both styles had asphalt shingles as original in Lewiston

Chimneys: usually brick; often important design element in Tudor, especially at side wall for living room fireplace. English Cottage usually had end wall chimney

Distinguishing features: Tudor always has false timbering; English Cottage always has a steep cross gable roof extending almost to the ground

Moderne

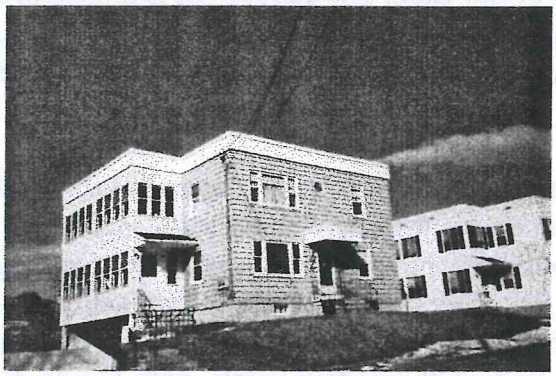


Fig. 56

Fig. 57

Plan: compact arrangement of rooms into a square or rectangle, often with an attached two storyporch or bedroom wing

Height: 2 stories, without attic

Massing: flat roofed geometric volumes, usually with side porch. Set low to the ground as typical Moderne residence has a slab-on-grade concrete foundation. Box-like form emphasized by lack of applied decoration such as corner boards or overhanging eaves. Almost always symmetrical,three bays wide with central entrance. Often has attached garage; very solid and austere

Materials: frame construction usually with wide clapboards, but later (post 1940) versions may have original composition or aluminum siding

Entrance: usually centered and protected by a hood or under a porch; minimal trim; door may be flush, glazed upper panel, or fully glazed

Windows: 1/1 double hung sash, often metal, or casements; may have one bay with a triple sash in a wide opening; windows appear punched into wall surface; minimum trim often without drip cap; may have louvered blinds that do not fit window openings

Foundation: often concrete slab on grade, but may have a low basement with poured concrete walls

Roof: always flat without eaves; minimal flat, stepped cornice; built-up tar and gravel roof most common

Chimneys: rarely visible, may be metal, concrete block or unadorned brick

Distinguishing features: extremely plain planar elevations; box-like appearance; flat roof without eaves

COMMERCIAL, INDUSTRIAL AND PUBLIC BUILDINGS

This section deals with the numerous important commercial, industrial and public buildings that contribute so much to the visual environment of Lewiston. The discussions is limited to a descriptive paragraph that outlines the most important distinguishing features of a particular style, relying on accompanying photographs to illustrate and explain the basic appearance of buildings from each period.

Greek Revival

Fig. 58

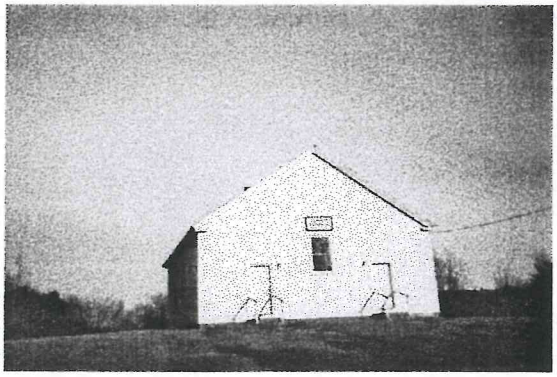


Fig. 59

Commercial buildings: (Fig. 58) generally gable roof facing the street, with or without a full pediments. Larger buildings have flat roofs with overhanging cornice. First floor store fronts at brick structures usually defined by granite piers and capitals supporting a granite. Full width window lintels, with facade divided into three to five bays with a slightly recessed entrance bay. Storefronts at frame examples usually are enclosed with wide wooden pilasters, sometimes with cast iron capitals but more often with wood trim; (cast iron pilasters and lintels came very late in this period, are extremely rare and must be protected when found). Windows follow residential examples, doors often a glazed panel. Key in Lewiston is a flat granite lintel over windows in brick examples, as no typical columned temple form commercial structures exist. Simple, bold detail.

Industrial buildings: mill buildings of this period have flat roofs, are brick with granite trim, with otherwise undecorated elevations. May have a dentil cornice at eaves. Key is the flat granite lintel at rectangular window openings.

Public buildings: in Lewiston, the sole remaining examples of public buildings in this style are the vernacular Greek Revival Clough Meetinghouse; a frame building sheathed with clapboard, flat corner boards simulating pilasters, a raking cornice with returns, the returns serving as capitals to the corner board-pilaster strips; and Parker Hall at Bates College, which features a hipped roof (now altered by full width shed dormers), and flat granite lintels at the 6/6 sash double-hung windows

Fig. 60

Italianate

Fig. 61

Fig. 62

Commercial structures (Figs. 61, 62) are often three bays wide, three to four stories tall, and grouped as units in a row, Keys are a heavily bracketed cornice hiding a shallow shed roof, the use of dark red pressed brick laid in common bond, often with projecting belt courses defining each floor level, brick arched window openings with 2/2 sash. broad expanses of plate glass as shopfront, with wood, cast iron or granite posts and lintels, the posts describing a three bay unit rather than each bay as found in the earlier Greek Revival. Transitional Greek Revival/Italianate examples, which abound on Lisbon Street, carry over the flat granite lintel at upper floor window openings; plate glass windows have narrow frames either of wood or metal, with full width fixed transoms above and a paneled base below; cast iron entire shopfronts were introduced during this period

Industrial buildings, typified by the Bleachery have arched window openings, gable roofs with dormers, and smooth pressed red brick facades; towers are the rule at mill buildings

Public buildings, exemplified by Hathorn Hall at Bates College. Italianate Style public buildings typically have round headed window openings, and elaborate bracketed overhanging cornices. Occasionally, such as at Hathorn Hall, they may have a hip roof culminated with an elaborate, pedimented projecting full height entrance portico and a belfry; often have bracketed window caps at the upper floor rectangular windows

Second Empire Style

Fig. 63

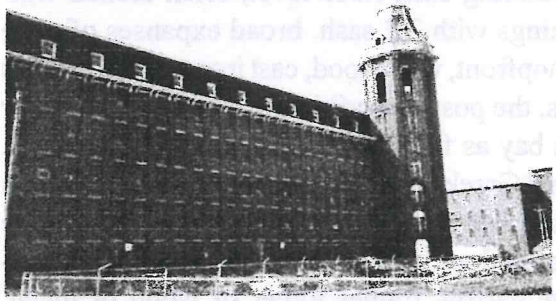


Fig. 64

Victorian Gothic

Fig. 65

Commercial buildings always have the signature mansard roof, usually with numerous gabled dormers and a heavily bracketed deep cornice. Storefronts normally reflect bay layout expressed at upper floors, with a first floor cornice supported by granite piers. Upper floor windows may have round or segmental arched window openings with 2/2 double hung sash, or rectangular window openings with bracketed hoods, or any combination of the three types. Corners are usually delineated with either stone quoins or brick pilasters, the pilasters often having a granite capital. In many examples, each floor is defined by a belt or string course which may be brick, or less often granite; window openings may be framed with projecting brick jambs, sometimes decorated with stone blocks at the meeting rail and at the spring of the arch; Second Empire commercial buildings are usually Italianate in appearance except for the tell-tale mansard roof

Industrial buildings repeat many of the details of the Italianate period, with the key being the mansard roof with numerous dormers, often interrupted by an octagonal or square Italianate tower with a bell-cast roof.

Commercial buildings of this style are of pressed brick, usually three stories tall, with shallow shed roofs blocked from view by elaborate bracketed cornices, often set on a full entablature. Victorian Gothic commercial buildings are commonly set off into two, three- or four-bay units through the use of full height pilaster strips and corner pilasters, each of which may have a cast iron or granite capital. Window openings are crowned with pointed arches, some a full Gothic arch, others flattened to a more segmental form. The arches rest on impost blocks, usually corbeled at the bottom edge, and are traditionally made up of brick alternating with stone, sometimes with a keystone. First floor storefronts are tall in proportion to the earlier Greek Revival and the Italianate commercial structures, and may have wide plate glass windows

Fig. 66

separated by thin metal mullions. They may also be arranged in bays, somewhat wider than the bays at the upper floors, with a full width stone lintel and cornice band supported by stone or cast iron piers or pilasters that divide the facade into sections. Thin cast iron or decorative wood posts separate the show windows. Doors are normally glazed full height with a two-light flat transom, often operative. Inoperable transom-like window sash are usually present above the large plate glass main window sections, which rests on a stone or a raised wood panel base

Richardsonian Romanesque

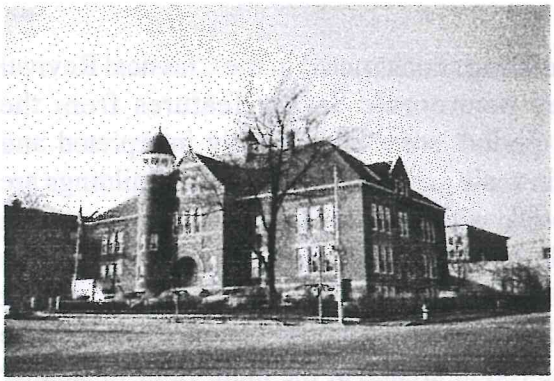


Fig. 67

Public buildings: monumental in scale and massing, constructed of smooth pressed deep red brick with granite trim. Tall gable, cross gable or hip roofs, usually with a projecting entrance pavilion and a round, engaged tower with an open belfry. Keys are wide, round arched entry, both rectangular and round arched windows arranged in ribbon-like rows of three to five units. Round arched window openings have brick arches with a granite band along the top of the arch, rectangular windows have flat granite lintels. Windows may have 6/1, 2/2 or 1/1 double hung sash, entrance doors usually paired, with glazed upper panels. Very shallow eaves, often with a corbeled brick cornice. May have granite or other contrasting belt courses, especially at entrance pavilion. Building rests on heavy, tall granite foundation

Neo Classical and Classical Revival

Commercial buildings of the Neo Classical Style mimic Georgian, Federal and Greek Revival structures, incorporating Greek or Roman columns, arcades, and a full entablature as a cornice, all at a slightly larger scale. Moderately overhanging roof eaves at the flat or shallow shed roof, and carefully detailed door and window surrounds, with either Greek or Roman profiles. The facade is arranged in clearly defined, separate bays, from the ground floor

Fig. 68

Fig. 69

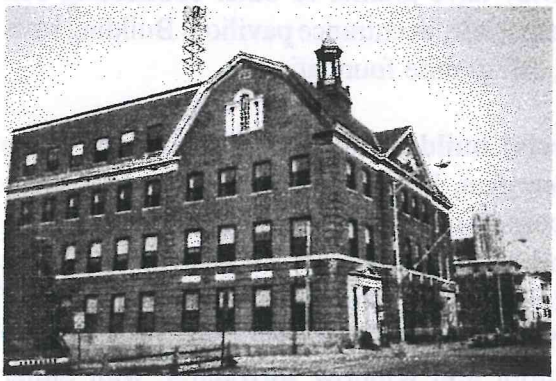


Fig. 70

to the frieze of the entablature. Windows are much larger than their original models, often with 2/2 or 4/4 double hung sash. Classical Greek or Roman Revival commercial buildings are more compact and sturdier than the buildings put up a century before, and favor limestone as a facing material, usually with a more durable granite base. Keys are two-story columns, usually limestone, often engaged, supporting a tall, full entablature composition with a dentiled or bracketed cornice, and a parapet wall hiding the edge of the flat roof. Windows are often full height, and may have either a segmental or round arched head, or a flat lintel. Entrance is centered in the facade, the entrance section of the elevation usually recessed behind the row of columns in antis and end wall pilasters. Doors are normally paired, with either a full or upper glazed panel, and may have a flat transom. Doors and window casings may be bronze or another metal

Public buildings constructed in the Classical Revival Style may incorporate design features from the Georgian period, somewhat loosely interpreted and enlarged in scale and proportions. Such buildings are usually brick with limestone trim, including a high watertable and deep full entablature roof cornice surmounted by a parapet, which is usually at least partially balustraded. Windows often change shape from large round arched at the main floor to smaller rectangular at the floors above. The facade is usually divided into a number of bays by projecting brick pilasters, the pilasters terminated with a stylized limestone capital at the architrave of the cornice. The upper section of the round arched openings may be glazed or may be in-filled with either brick or limestone, the stone panels often enriched by sculptural cast stone motifs. Roofs are either flat, steeply hipped or gambrel

Renaissance Revival

Fig. 71

Fig. 72

Fig. 73

Commercial buildings designed in the Renaissance Revival Style fall into two periods, the first dating from 1840-1890, and the second, more properly called the Second Renaissance revival, dating from 1890-1920. Examples of the earlier version are smaller in scale, formal and strictly symmetrical in appearance and usually have ashlar stone facades with rusticated quoins at the corners. Drawing on their Italian antecedents, such facades usually have a variety of window types at each level, usually in rows to create a loggia-like band of openings in the otherwise solid wall. Round arched windows are a key element of the style, along with a projecting bracketed cornice made of either stone, wood or sheet metal. Storefronts usually follow the bay arrangement of the upper floors, but may have large shop windows with stone piers and wood trim as found in the Italianate Style. Second Renaissance Revival commercial buildings are larger in scale, in Lewiston usually as tall as four stories; are much more exuberant in detail and may use more than one material at the facade. Most are constructed of brick, red or in the newer glazed yellow and buff varieties, and have granite or limestone trim at windows, belt courses and bases; windows may vary in shape by floor,with round headed openings especially at the top level, or may be limited to rectangular openings; cornices, either of wood or more likely sheet metal, are bracketed, and sometimes incorporate an elaborate central pediment; the facade may be broken down into smaller units of two to four bays by pilasters of the same brick as the wall; terra cotta panels or rondels are common decorative devices. Massing and facade emphasis is always vertical

Public buildings in Lewiston exhibit the same characteristics as found at the Renaissance Revival commercial buildings, except that the facade emphasis and massing is horizontal. Square towers often punctuate the long facade, separating the main block from the slightly lower wings. The facade is always symmetrical, with the upper floors, as in the Italian palaces that were used as the design inspiration for much of this style, taller and more elaborately decorated (often as a colonnade). Individual windows often have 2/2 double hung sash. Doors are usually paired, either solid raised panel in design or glazed at the upper half. Roofs are either flat or a low hip

Art Deco

Fig. 74

Commercial buildings of this style are rare in Lewiston, displaying flat facades with the windows appearing to be punched into the wall; sheet metal or glazed terra cotta tile are used to provide a decorative effect, with Art Deco favoring chevrons, zigzags and other geometric shapes, as well as floral, naturalistic patterns, especially at the vertical panels between rows of windows and, in some cases, along entire wall surfaces; cornices at Art Deco buildings are usually omitted, but some examples may have a projecting cornice supported by foliated consoles; upper floor windows are usually steel or aluminum casements, with or without transoms, and grouped in two or more units; the ground floor usually has shop windows consisting of large, wide sheets of plate glass with aluminum frames, panelled at the side walls and below the glass with black glass; these materials are sometimes applied to the ground floor of an earlier building, creating a hybrid appearance, but are a valid expression of the period in which the alteration was made. As such, they are of great value if they are well designed and in proportion

Fig. 75

Commercial Style

Commercial Style buildings as found in Lewiston are of steel frame construction sheathed in stone or brick; varying in height from four to seven stories. They are invariably flat roofed and, depending on the time of construction, may have an ornate cornice in a Classical order, or as in post 1930 versions, be with-

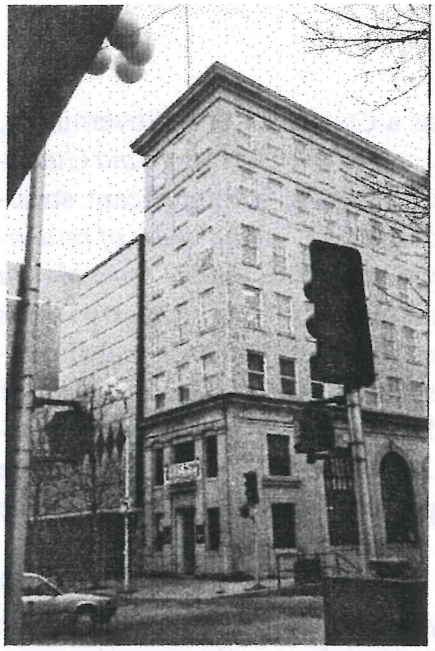


Fig. 76

out a cornice. The earlier Commercial Style buildings may have a one or two story Classically detailed, ashlar stone base, with normal sized windows at each level, or in some cases, with full height round arched openings. Windows in the base have elaborate hoods, pedimented or with a molded cap. Windows at the upper floors of the earlier models, and at all windows in the later variety, are rectangular, usually with 1/1 double hung metal sash or metal casements, all without any window frame or casing. Earlier examples may have a single horizontal belt course below the top floor, and the facades of later buildings are often divided by full height pilaster-like vertical wall sections, but all are otherwise undecorated and stark in appearance. Entrances are usually recessed and have double doors of glass set in metal frames

III. Guidelines and Standards

A. Alterations to existing buildings

Lewiston and its Historic Preservation Review Board, as a Certified Local Government, is required to *"utilize the Secretary of the Interior's Standards for the Rehabilitation and Guidelines for Rehabilitating Historic Buildings* in evaluating modifications to significant structures and designated historic structures." "Rehabilitation" is defined as *"the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."* These Standards and Guidelines are published and periodically updated by the Preservation Assistance Division of the National Park Service, U. S. Department of the Interior. The latest version of the publication listing the ten standards and the guidelines is dated 1992. The Secretary's Standards are paraphrased in Article XV of the Lewiston Code, and are repeated below in deference to the longer official versions - the intent is the same.

Standards are meant to establish the ultimate goal, in this case the preservation of Lewiston's architectural and historic resources. As such they are broadly written and require interpretation by any group charged with the responsibility of approving or disapproving proposed work on a listed building (or on a contributing building within a listed historic district). **Guidelines** were developed by the National Park Service to assist in the above decision-making process, with detailed listings of what is appropriate and what is not. The guidelines list a variety of work items, such as landscaping, replacement siding, replacement windows and doors, and the proper cleaning and repointing of masonry surfaces. However, the guidelines are predicated on national examples, many of which do not apply to Lewiston. It is for this reason that this Design Manual has been prepared. All buildings and sites used in the following sections come from the city. It should be stressed that these standards apply only to listed buildings and then only when change is contemplated. No city or state law can force an owner to change his property other than for safety and health reasons. Hopefully, however, owners of listed buildings as well as those who own non-listed buildings of architectural merit will follow the guidelines through choice.

The Secretary of the Interior's Standards for Rehabilitation:

Standard 1. A property should be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

This Standard is concerned with identifying and controlling change that may be precipitated by a change in the use of a listed building. Obviously the preferred use is the former or original use of the building. The rehabilitation of buildings for the same use has occurred in numerous locations in the city and should continue. Other harmonious new uses have taken place as well, such as the Healy Asylum, originally an orphanage, now a private boarding house. Little if any of the exterior features have been altered, and the original interior is basically intact. Most changes in use that have occurred in Lewiston have resulted in minimal, and importantly, reversible changes (see Standard 10) to the physical appearance of a building. More radical changes in use pose more complex problems for the review board and the

property owner. In some cases, a particular reuse may not be possible without modifications required for the new use causing irreparable damage to the fabric of a listed building. The review board will have to weigh the economic impact of denying a certificate of appropriateness based on the potential damage a proposed reuse may cause versus the architectural and historic value of the building.

Changes in use can also affect a listed structure through the requirements of land use and zoning, subdivision controls, and health and safety codes. Obviously, existing zoning laws must be complied with, which can limit proposed reuses throughout the entire city. In many cases, zoning review will automatically eliminate most inappropriate reuses, uses that would not be compatible in a historic district or at a listed building. Unfortunately compliance with the health and life safety codes has resulted in a proliferation of poorly located new fire escapes, and in a lesser number, accessibility ramps, that detract from the architectural character of an historic structure. Both of these alterations can be accomplished under the existing Standards and these guidelines. While most of these alteration have taken place at unlisted buildings, they are indicative of the kinds of alterations that will come before the review board.

Fig. 77

Retaining a use

The Continental Mill blocks along Oxford Street were rehabilitated to provide new apartment space in this somewhat neglected section of the downtown. The rehabilitation had minimal impact of the original buildings (a change in the entrances, the construction of an exceptional system of fire escapes at the rear). The two structures appear much as they would have when they were erected. (Fig. 77)

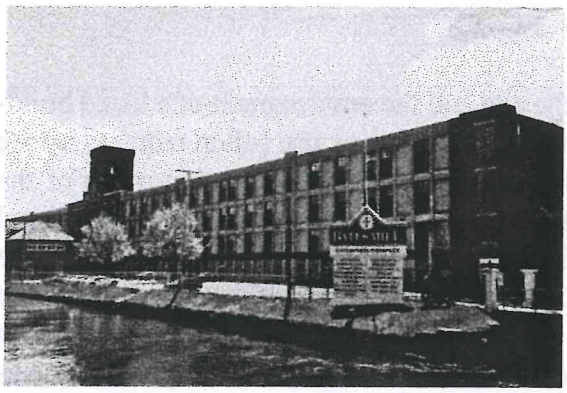


Fig. 78

Compatible reuses

The Bates Mill complex, with its variety of uses, (many of which are unrelated to the actual mill buildings and its water power), retains its original identity, an obvious and clear statement that the building was originally a cotton mill. (Fig. 78)

Some reuses are naturals for a specific building, others are not. The Clifford House, Main Street, has been very well converted to use as offices, while the appearance of this residence has suffered dramatically with the addition of a commercial store front. (Figs. 79-80)

Fig. 79

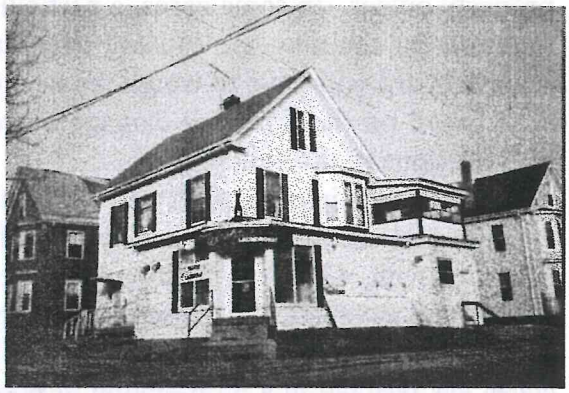


Fig. 80

In some cases, the reuse may not the culprit, the planning and design is. In these two funeral homes, with basically the same space requirements for each, the old Dr. Milton Wedgewood house at Pine and Pierce streets, retains its integrity, while the addition at the Fortin Funeral Home was less successful. (Figs. 81-82)

Fig. 81

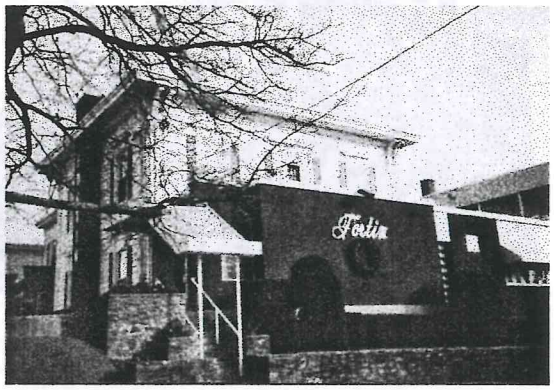


Fig. 82

Standard 1 is also concerned with changes to the site and the environment of a listed building, especially changes that may take place to provide parking for a new use (often required by the city's zoning code). The consequent loss of large landscaped open lawns fronting many of the original homes of the well-to-do, especially along Main Street near Frye Street, lessens the visual impact of the particular residence and the economically important role that the owner played in the development of the city. The structure at 253 Pine Street, originally a residence, then the home of Bliss Business College, and finally a funeral home, has retained its spacious, well planted front lawn through all the changes in use. The Joseph Gray House, Main and Frye streets, however, has paved all of the open courtyard that fronted the building. Given the office nature of this building, the need for off-street parking is recognized. While no other alternative site was available near the offices, landscaping the remaining area of the paved parking lot, and especially the planting of a dense hedge that would screen everything except the driveway, should have been considered to complement this exemplary rehabilitation project. (Figs. 83-84)

Fig. 83

Fig. 84

The reuse of a residence as apartments, which in most cases will mandate fire escapes at all occupied floors, can indirectly create visual chaos that detracts from the character of a building (Figs. 85-86). An easy solution, where space permits, is to continue the tradition established by the builders of the mill tenement house, where the rear is used not only as a porch, but includes the fire escapes (Fig.87).

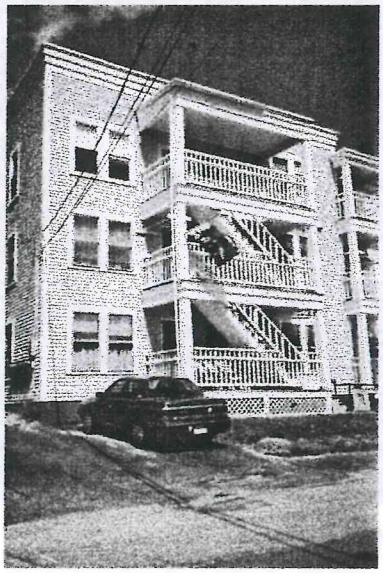


Fig. 85

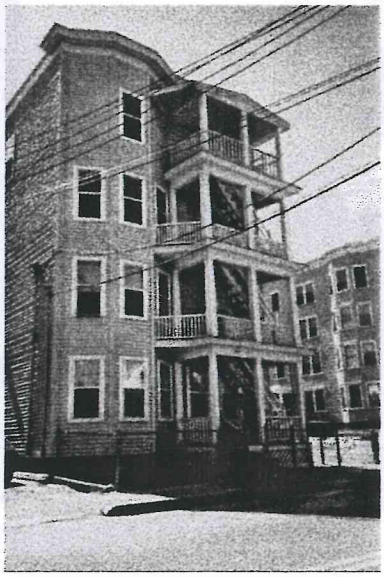


Fig. 86

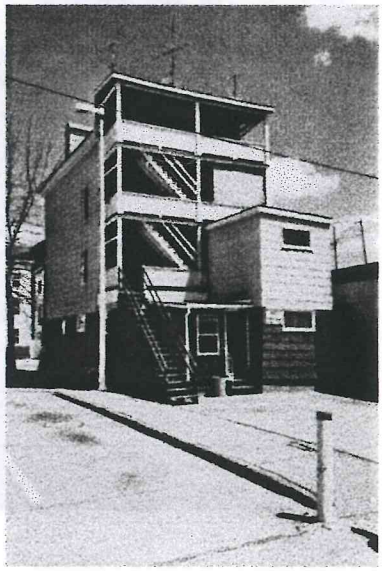


Fig. 87

Standard 2.. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Section C of Part II of this manual defines in broad terms features that contribute to establishing a specific character for a building, its architectural style and/or period. Similar in content to Standard 5, this standard is primarily concerned with changes to, or the loss of, major character defining components such as siding, entrances and widow openings, roof forms, porches, repointing of masonry, and changes in materials that mask the original design intent of a building.

One of the more common alterations is the replacement of the original siding material with a substitute material (aluminum or vinyl siding) as illustrated in Figures 88-89. Removal and replacement of the existing siding material should be allowed only as a last recourse, and then only if the siding is damaged or deteriorated beyond restoration. Replacing traditional clapboards or shingles with vinyl or aluminum siding does not treat the problems that caused the decay and deterioration. The same problems are likely to reoccur once the wall has been encapsulated with a non-breathing material, one that can be permanently dented or scratched and cannot be painted without incurring the same paint failure problems associated with wood siding. However, it should be recognized that the new siding material may not be, in many instances, the major problem. If properly applied, including the retention of all window and door trim, projecting bay window units and door hoods, corner boards, and cornices, and repeating the exposure of the synthetic material to match the exposure of the original material (ie: 3 1/2" wide clapboards), it may be possible to retain most of the character of a listed building as a compromise solution to this pervasive problem.

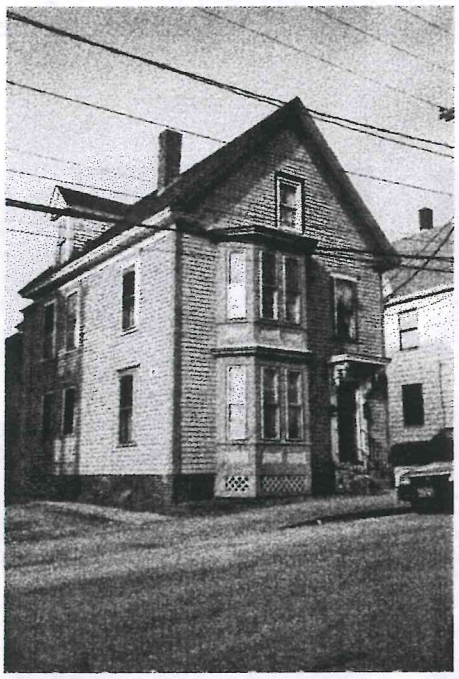


Fig. 88

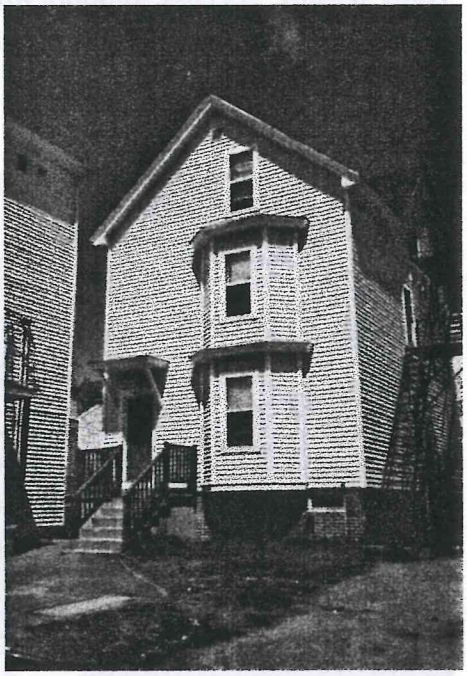


Fig. 89

The application of aluminum or vinyl siding that totally obscures the original facade of a period building, such as that at the Wise Trading Company (Fig. 90), the installation of a porcelain panel curtain wall (Fig. 91), or the screening of an original facade with a glass wall (Fig. 92), where the original facade is hidden behind the glass should be avoided, since in almost every case, the original facade can be restored.

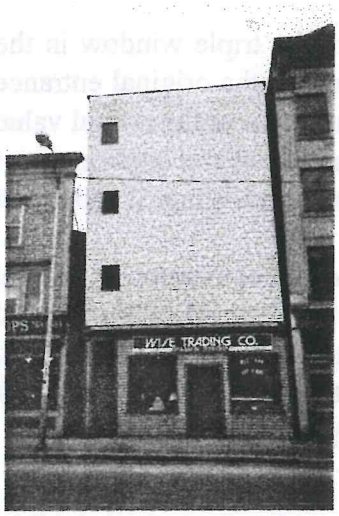


Fig. 90

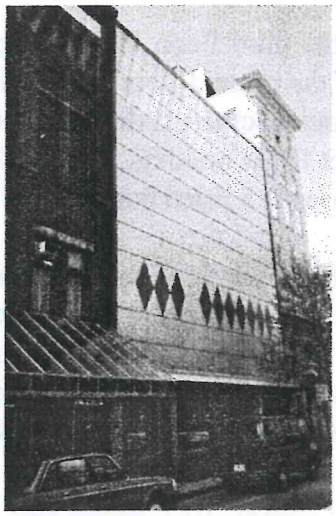


Fig. 91

Fig. 92

Window and door openings are also key determinants of a particular style and should be treated with sensitivity. Original window openings at the Cowan Mill, the earliest standing mill in the city, have been partially in-filled with plywood to accommodate aluminum framed sliding doors, with one unit provided with undersized muntins of the wrong pattern (Fig.93). Windows at the Lewiston Machine Company are a catalog of what not to do with window openings in a historic structure. Here the original openings have been completely in-filled with brick or concrete block, almost totally in-filled except for louvered exhaust fans, and partially in-filled to accept a smaller window, a dramatic contrast to the original 10/10 wood sash that remains in service at contiguous openings (Fig. 94). A building at 339-341 Lisbon Street exhibits more subtle changes to window and door openings, including the doubling of the original window openings at the second floor, the

Fig. 93

Fig. 94

Fig. 95

replacement of the original 2/2 sash at the third floor, the in-filling of the triple window in the fourth floor, and the total obliteration of the ground floor facade, including the original entrance (Fig. 95). The total effect of these incremental changes drastically reduces the architectural value of this National Register Historic District listed building, and is illustrative of the importance of considering each and every change proposed at a listed building, no matter how minor it appears at first reading.

The addition of Italianate period bay window units at a late eighteenth century Federal period cottage destroys the character of the building (Fig 96), as does the removal of the original entrance at a Greek Revival cape and its replacement with a large picture window (Fig. 97). Both "improvements" should be avoided in the future, as the alterations to each of these important residences lessens the architectural value and the visual impact of the properties.

Fig. 96

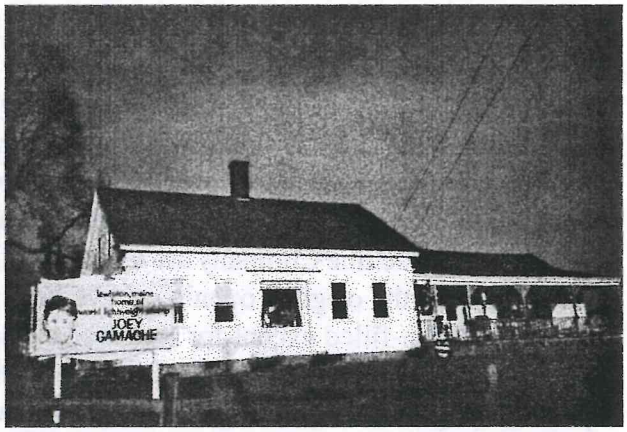


Fig. 97

Just as the replacement of wood siding at a frame structure is likely to alter the character of a building, brick and stone buildings can be negatively effected by covering the masonry material with an inappropriate substitute material, in this case stucco. The stucco will be impossible to remove without damage to the surface of the brick underneath (Fig. 98). Figure 99 illustrates repointing of mortar joints without consideration of the size, depth, color, composition, and tooling of the original mortar joints. Here the brick wall has undergone repointing and parging (a coat of mortar thought to have waterproofing qualities)..

The use of aluminum, vinyl or other synthetic siding materials will be reviewed on a case by case basis to insure that the new material is compatible with siding materials at neighboring structures. The review board recognizes that the greatest problem in using substitute siding is not the material itself (with the exception of vinyl siding that is produced with a simulated raised grain pattern), it is the way in which it is applied. Until recently, the walls of a building to be sheathed with synthetic siding were usually indiscriminately stripped of all window and door trim, corner boards, sill boards and cornices. In some cases, such as the Greek Revival residence shown below (Fig. 100), the original trim was retained, but then covered was covered with the new siding material,

Fig. 98

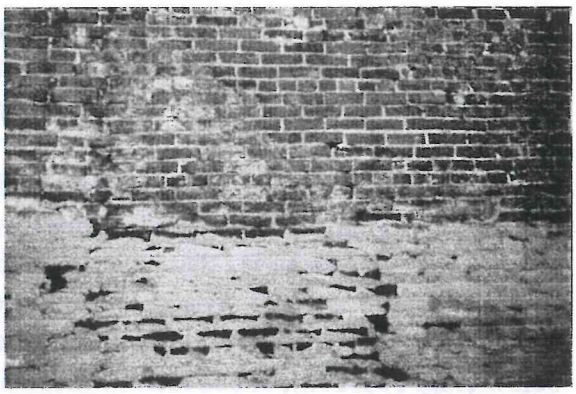


Fig. 99

much to the detriment of the visual quality of the house. At this same house, the new siding was applied directly over the existing siding (Fig. 101), which brought the leading edge of the siding beyond the edge of what as left of the window and door trim, eliminating any shadow line.

Recently, however, some contractors have been making a concerted effort to retain the character of an older building by retaining all trim, while removing the damaged earlier siding materials prior to the application of the synthetic siding. This method retains the traditional relationship of the siding being slightly recessed behind, and butted to the trim. Conscientious installers will also make sure that the bottom edges of the simulated clapboards will have a sharp edge, rather than the rolled edge of most products, and that the length of the siding is sufficient to allow installation without the tell-tale two clapboard deep seam. Any approval by the review board of the use of synthetic siding at a listed property will be predicated on the applicant agreeing to the above recommendations.

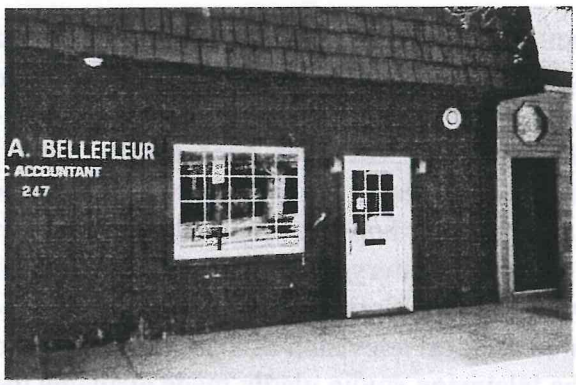


Fig. 100

Fig. 101

Standard 3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historic development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

Standard 3 is concerned with the authenticity of new work that may be proposed as part of a rehabilitation project. Conjectural designs that make a building appear older than it really is, or attempt to imitate features that never existed but would change the character of its original architectural style to another style should be prohibited. Such changes can be as localized as false muntins in a shop window or an entrance door modeled after an early period design, as shown below (Fig. 102-103), or can include the total alteration of a building to a style that never existed in Lewiston, like the "Swiss Chalet." (Fig 104).

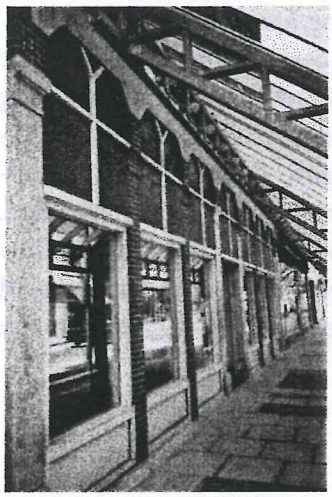


Fig. 102

Fig. 103

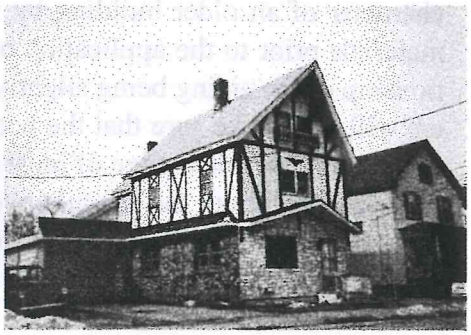


Fig. 104

Lewiston is extremely fortunate in the amount of archival material that might be perused before making alterations to an important building. The Androscoggin Historical Society, the Lewiston Historical Commission, the city library and the Coran Library at Bates College and numerous private collections contain a wealth of graphic materials - post cards, photographs from all periods, architectural drawings, written and oral histories - that should be researched by an owner or his architect before preliminary design begins. As an example, shop windows at the first floor of the Lyceum had been altered at some time during the twentieth century, leaving no physical trace of what was originally there. However, a drawing showing the first floor as restored was easily prepared once an old photograph of the shopfront appeared on local television as a background photo during the promotion of Lewiston's Bicentennial. The television studio gladly made available the tape of the sixty-second announcement, and the original design was traced from their monitor, as shown in the partial elevation. (Fig. 105) Figure 106 illustrates the changes made after the research was made available to the current tenant.

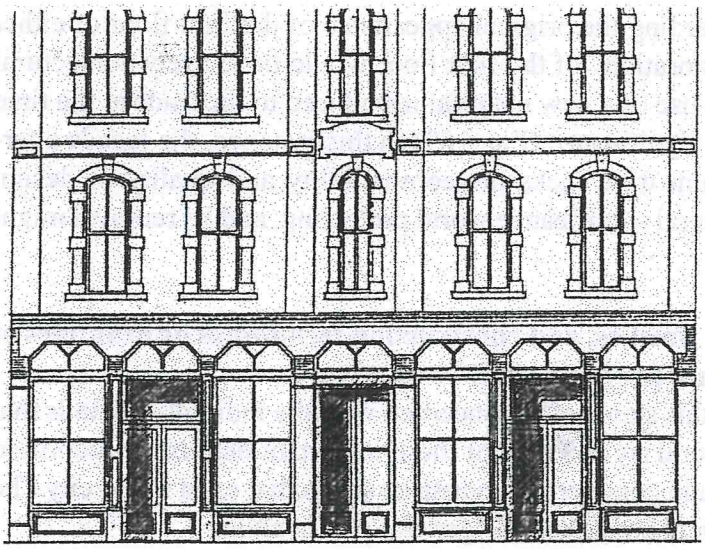


Fig. 105

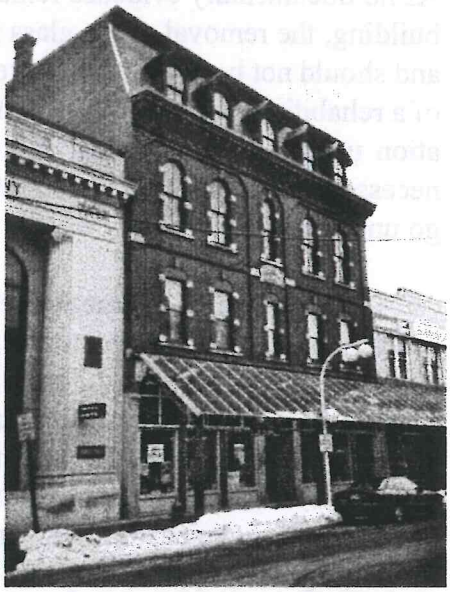


Fig. 106

Standard 4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

In many cases, especially in a downtown area, buildings have been added to and altered throughout the years. In some cases the alterations add to the visual character and architectural importance of a structure, especially when the alteration includes newly available materials, such as the Carrera glass used at the Grant Building on Lisbon Street (Fig. 107) and polished black granite at the First National Bank on Main Street (Fig. 108). These facades are important in documenting the evolution of the Lisbon Street area as the banking and shopping center for the entire county. The alterations were the work of locally important architects (a criteria for listing a building as part of this ordinance), well designed to respect and enhance the remainder of the facade.

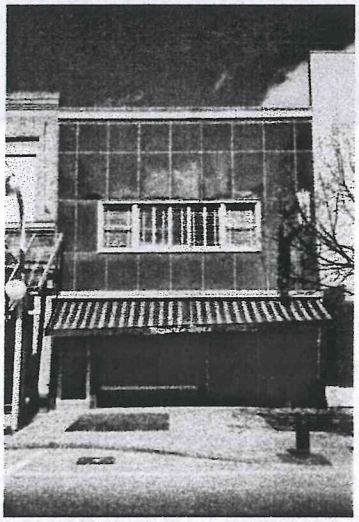


Fig. 107

Fig. 108

Fig. 109

As no documentary evidence remains regarding the original appearance of the first floor of either building, the removal of the glass for "restoration" of the first floor would be entirely conjectural and should not be permitted. However the use of a new material introduced to the trade at the time of a rehabilitation does not assure historic significance (Fig. 109) In this instance, the facade alteration using porcelain panels and aluminum trim, lacks the compatibility and quality of design necessary for achieving a level of architectural significance worth protecting, and its removal might go unchallenged.

Standard 5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

Similar to Standard 2 in its intent, this standard is concerned with the individual details that combine to establish a particular architectural style. Many of these important details are identified in Section II-C for each of the residential and commercial/industrial styles that exist in the city.The listing should serve as a guide for the review board and the general public alike.

At first glance, the 1930's redesign of the 1898 former B. Peck Store at the head of Lisbon Street (Fig. 110) appears to be an innocuous pre-war modernization of what was at one time the largest department store in the state. When compared to early postcards and photographs (Fig. 111), however, the removal of the first floor and the roof cornice, as well as the alteration of the sash at all levels, denudes the facade of its prior visual importance. The removal of the two cornices completely alters the scale and facade emphasis of the structure, from what was a horizontal, finely detailed building to a stark non-directional block.

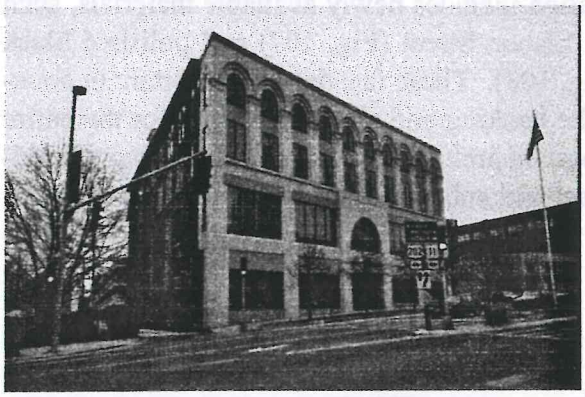


Fig. 110

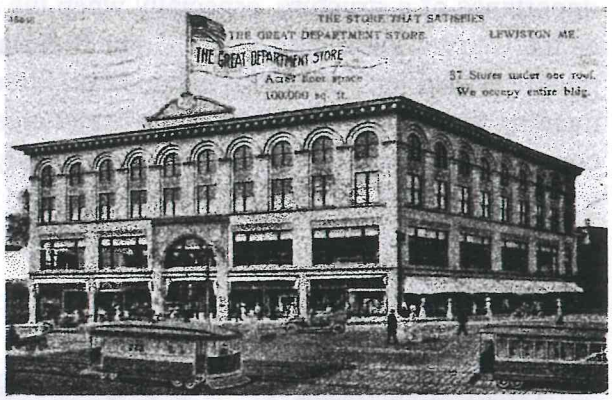


Fig. 111

Two of the more important features that can define a specific architectural style are windows, including the placement within a wall and the sash layout, and entrances. The one-story center chimney cape shown in Figure 112 has been inappropriately altered by pairing the two windows at either side of the central entrance, a design device that was not possible until mid-nineteenth century balloon framing became common. The windows should have remained separated, forming the traditional five-bay cape so common in Maine. The excellent Colonial Revival

residence shown in as Figure 113 illustrates a careful and respectful restoration, one that retained all the various sash patterns. Windows at the Old Kora Temple (Fig. 114) have had the sash and the casings in the third and attic levels removed, and have been blocked-in with plywood panels, affecting the visual appearance of this once excellent building. The Italianate residence shown in Figure 115, despite the careful attention paid to the rehabilitation of the two-story bay window unit and the roof brackets, has been compromised by the nondescript entrance hood supported by square posts. Literally hundreds of examples of entrances of this period and degree of detailing remain throughout the city, providing ample opportunity for design analysis.

Fig. 112

Fig. 113

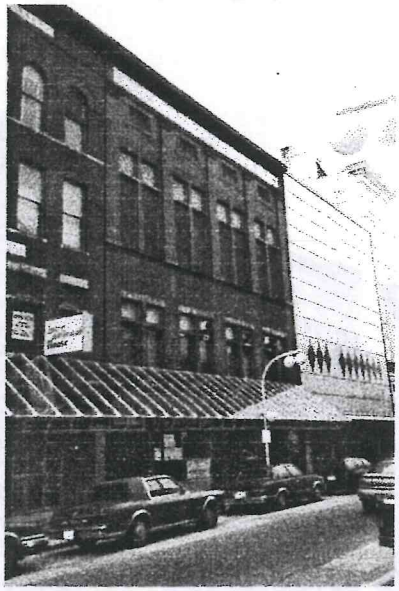


Fig. 114

Fig. 115

Parker Hall, Bates College, was designed as a residence hall, with student rooms in the attic lit by individual dormer windows. Also, all students were required to provide their own stove, with the result that the roof line was punctuated in a rhythmical skyline pattern of chimney - dormer - chimney (Fig. 116). This roof line has been seriously compromised by the recent demolition of the original fabric and the construction of a full width, shed roof dormer that lacks scale, articulation and visual interest (fig. 117).

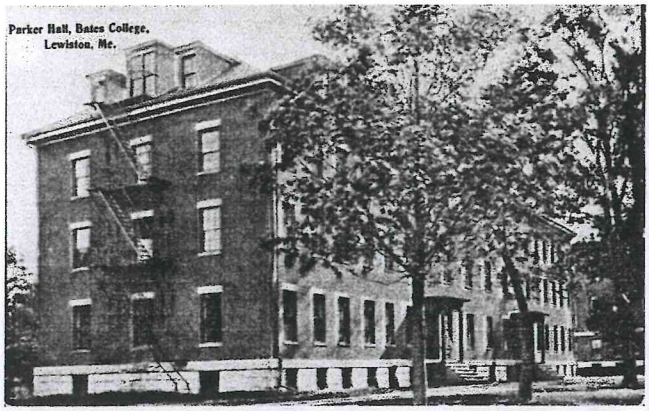


Fig. 116

Fig. 117

Standard 5 is also concerned with the protection of the work of skilled craftsmen, as exemplified by the cast stone and concrete work at WCSH (Fig. 118), the glazed terra cotta panels at 195-205 Main Street (Fig. 119), and the exceptional use of pressed aluminum panels, black Carrera glass and exposed aggregate stucco at the Art Deco Lamey-Wellehan store (Fig. 120)

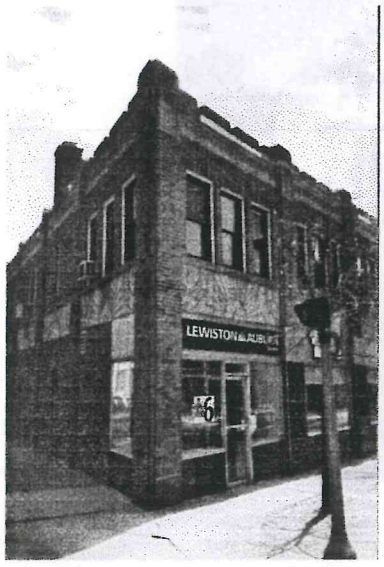


Fig. 118

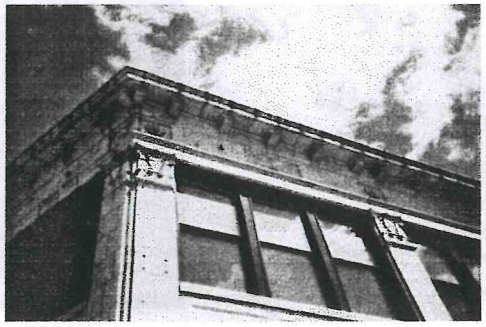


Fig. 119

Fig. 120

Standard 6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities, and where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial.

Inherent in this standard regarding the repair of deteriorated features is the replacement of such details that have, for whatever reason, been lost over time. This loss can be as limited as missing roof brackets or door hoods, or as wide spread as the covering of an entire facade. The two photographs below illustrate the detailing of corners of a facade in somewhat unique applications. Figure 121 attempts to introduce corner quoins to a vernacular building that likely never had them. These "quoins" as sawn cedar shingles, an inappropriate material. Figure 122 is the more common application technique, one that shows an inappropriate treatment of what were flat corner pilasters and a full entablature roof cornice, using vinyl siding set vertically.

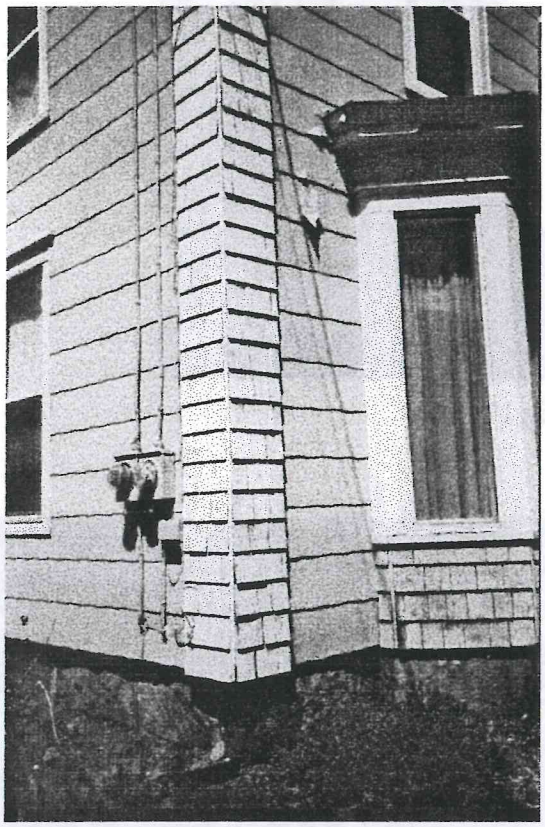


Fig. 121

Fig. 122

The Greely Building (Fig. 123) has been altered by in-filling the openings at the second floor and the installation of 1/1 metal sash, the difference in the windows made readily apparent when contrasted with the original third floor units. In contrast to the Greely building, the four- story structure at 186 Lisbon Street has had the previously bricked-in third floor level windows recently restored. The owner simply copied the existing details found at the second and fourth floors, duplicating the casings, the center mullion and the 2/2 sash (Fig. 124)

The two photographs shown below are of two of the three remaining Androscoggin Mill Blocks on Park Street. Figure 125 shows the original double doors bracketed double entrance hood and wood stairs and entry porch. Figure 126 documents a number of unfortunate changes, including the removal of the double doors and the introduction of sidelights, the replacement porch in an inappropriate material, the addition of a second floor porch, and the replacement of the original wood hand railings with wrought iron. Ironically, the six-light flat transoms are original, not the two light design found at the left.

Fig. 123

Fig 124

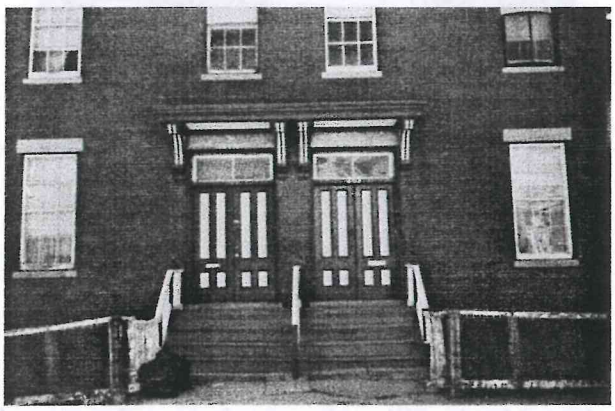


Fig. 125

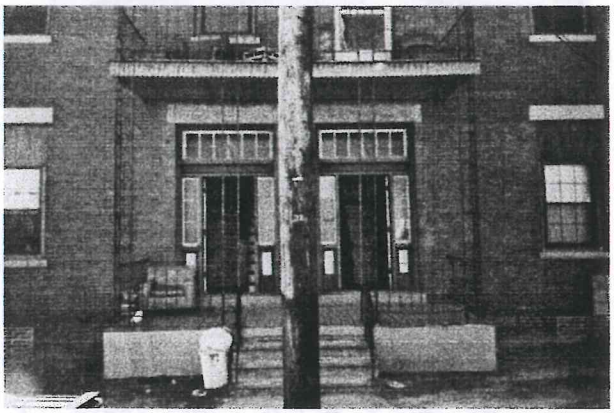


Fig. 126

In some cases, the entrance door has been replaced with a modern door, yet the original door enframement has been retained, as shown in Figures 127 and 128. Figure 129 illustrates the need to retain original materials when contemplating replacement, including but certainly not limited to porches, where brick replaced the original wood.

As stated in Standard 6, deteriorated features should be repaired rather than replaced, and if replaced, they should be in-kind, the new design and material matching what is to be replaced. While much of the original fabric of the house shown as Figure 130 has been compromised by the application of artificial siding, great care was taken to preserve the exceptional sawn bracketed door hood. Unfortunately, no such care was given to the replacement of the original slender,

Fig. 127

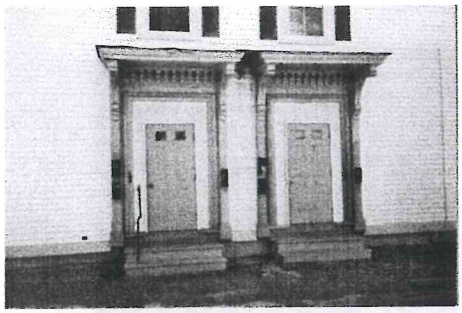


Fig. 128

Fig. 129

round Doric columns at this front porch (Fig. 131). Figure 132 illustrates a well designed compromise to a problem concerning an entrance foyer designed to serve a local banking institution. The actual entrance to the bank is along the wall recessed behind the original facade of the bank, where the door has been removed from the original entrance and the entrance left open. This retains the original appearance of this excellent building while providing for better circulation and 24 hour access to the ATM.

Fig. 130

Fig. 131

Fig. 132

Standard 6 is also concerned with the proper documentation of proposed replacement features, and by extension, the restoration of entire facades. Based on the collection od post cards maintained by the Androscoggin Historical Society, supplemented by visual inspection, it was

possible to visually reproduce the facade of the Music Hall and the Marcotte Furniture Store, two important but severely altered facades. Both buildings were altered through the application of porcelain panel screen walls, the wall at the Music Hall (Fig. 133) covering the middle two floors, while that at Marcotte's ran full height (Fig. 134). Notice the Pine Street elevation of the Marcotte Building, with all of the original window openings, pilaster strips and cornice details remaining in excellent condition. Figure 135 is a copy of a postcard made before the screen wall was added at the Music Hall, from which a preliminary facade drawing was executed (Fig. 136). In addition to a postcard, it was possible at Marcotte's to gain entrance behind the screen wall and measure openings. Figure 137 illustrates what the facade looked like before the new, inappropriate wall was installed.

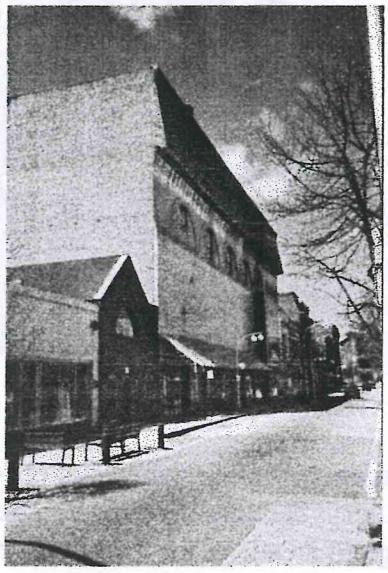


Fig. 133

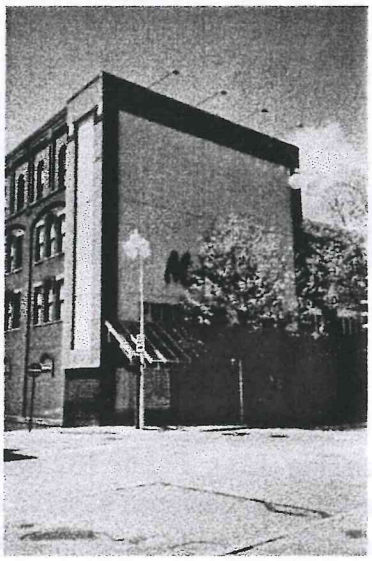


Fig. 134

Fig. 135

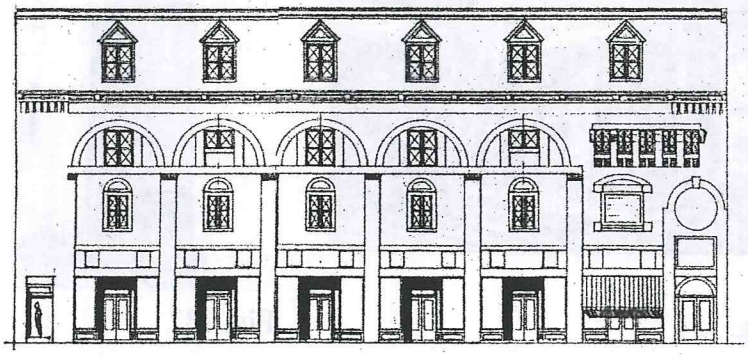


Fig. 136

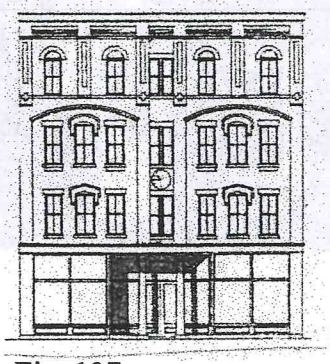


Fig. 137

Standard 7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

Any mechanical method of removing paint, atmospheric carbon deposits, graffiti or simple dirt, including wet and dry grit blasting with sand, walnut shells or other abrasive must be avoided. Such treatments can remove the fired outer face of a brick wall, making the brick porous, and permitting water to be absorbed within the brick or even behind the wall. It is also extremely destruction to the softer older mortars (pre-Portland cement) used to construct the wall, with the result that much of the mortar may be lost, necessitating an expensive repointing project. Water that is trapped within a brick will freeze and spall (flake off in layers). Water that has permeated through the wall can cause serious damage to the interior walls and finishes, and it can migrate through the softer mortar joints, further damaging the mortar.

Before starting a cleaning project, it should be determined why a wall or an entire building needs cleaning. Older building acquire a certain patina that is important in creating its character. Removing the patina destroys the time-line of a building and should be avoided. For removing dirt and grime, Standard 7 recommends the use of water under low pressure and soft natural bristle brushes. In some instances, such as graffiti, paint spillage or soot, tar and grease, it may be possible to clean the affected areas using a non-toxic chemical solution, applied under the direction of a contractor licensed to use such materials. It is critical if chemical cleaning is considered that a small, out-of-the way test patch be cleaned first to test the chemical's reaction with the masonry surface (acid will etch both marble and limestone, as an example), and that the residue is compatible with the environment surrounding the building..

Standard 8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

While Standard 8 pertains primarily to Federally funded or licensed projects, the preservation of archeological resources should be required of anyone contemplating below ground work at any listed property in the city. Lewiston has complied with this standard by co-sponsoring archeological excavations at the old ferry landing in the southern part of the city, and at the site of the future Railroad Park, both on the banks of the Androscoggin River. Under provisions of this standard, the Review Board should require the same degree of compliance and archeolical research at private sites where it has been documented that archeological resources may exist.

Standard 9. New additions, exterior alteration, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and it environment.

Care must be exercised when planning an addition to a listed building. The new work should be compatible with the old in the use of materials, height, massing and details. The addition should be sympathetic yet be subservient to the original building, and should clearly read as new work. New work may borrow details from the old to insure compatibility, but should not attempt to duplicate the appearance of the original. Contemporary design is encouraged for this type of new construction.

Additions at either end of the Post Office duplicate the arched window bays, continue the water table and the belt course that divides the first and second floors of the original building, yet clearly read as later work (Fig. 138). An addition to the rear of a Greek Revival building retains the full entablature cornice and the size and trim of the windows at the front elevation, adding roof dormers to light the attic space (Fig. 139). Both photos illustrate the concept of compatibility yet subservience to the design qualities of the original building.

Fig. 138

Fig.139

An addition made to Key Bank (Depositors Trust Building) is perhaps the best example of a contemporary addition in Lewiston (Fig. 140). The new work matches materials, roof line, cornice line and two-story window opening, yet it does not copy the classic revival facade of the bank. A new facade next to the Music Hall (Fig. 141), attached to a greatly altered late 19th century shopfront, repeats the half-round window openings at the top floor of the Music Hall, retains the roof line of the earlier building while tying the eaves of the new roof to the flat roof of the one-story building to the left, reinforcing the horizontal line in the right section of the new building.

The alteration of the first floor of the original Sands Building, designed to respect but not imitate the exceptional facade, is compatible because it repeats the three entrances and two rows of three shop windows, with transoms like those at the second floor, simulates in a contemporary manner the dentiled cornice at the roof and adds a simple first floor cornice to highlight the central bay unit and the excellent masonry of the original construction (Fig. 142).

Fig. 140

Fig. 141

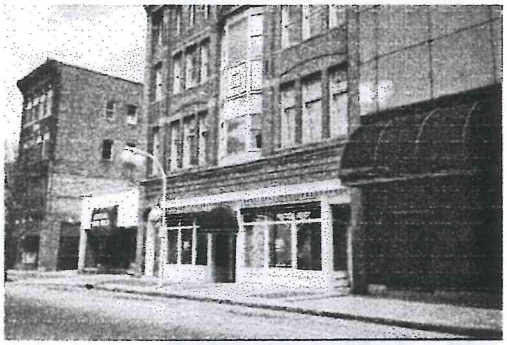


Fig. 142

Standard 10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The key word for complying with this standard is reversible. Additions or other new work should be designed so that the work is attached to the earlier building in a way that causes the least possible damage to the original fabric. If the new work were to be removed, what damage would be revealed that will detract from the character of the original structure? Reversibility also applies to the in-filling of windows in a listed building and the "modernization of old shop-fronts. Windows in the side elevation of the College Block (Fig. 143) have been in-filled with plywood, and are easily reversible. The same holds true with the ground floor of the Union Block (Fig. 144), where new signboards and shop windows are tucked into the original granite post and lintel openings without permanent damage to the stone. There is enough original design details spread among the entire row to facilitate a restoration of this important building's shop-fronts. Unfortunately, the same does not apply to the Dulac Building (Fig. 145), where the ground floor has been resurfaced with stucco and the shop-front has been replaced (it will be virtually mpossible to remove the stucco

Fig. 143

Fig. 144

without serious damage to the original brickwork), and at the left end of the College Block, a National Register listed building. Here the owner of a furniture store to the left extended his one-story aluminum and glass shopfront across the first three bays of the listed building, totally obliterating the ground floor and causing the blocking with brick of the three windows at the second floor level (Fig. 146).

Fig. 145

Fig. 146

The two photos below illustrate a reversible alteration (Fig. 147) and one that has destroyed the facades of two period buildings (Fig. 148). The restaurant shown at left has an in-filled front porch, which can be returned to its original condition and use since the front wall of the mixed use structure was not tampered with (the porch is a separate dining room). The two-building wide storefront at the right, however, is an extension of the first floor retail space. The front walls of both houses were removed to permit the expansion.

Fig. 147

Fig. 148

Unlikely as it may appear at first glance, the drastic modifications to the Greek Revival residence shown in figure 149 are reversible. The wrap-around porch and the two story addition at the rear are both well designed but they virtually destroy the classical character of this interesting

structure. However, if so desired, both later features can be easily removed to expose the original design intent. Other additions are not so easy to correct, as witnessed by the addition made to the rear of an frame, L-shaped plan Italianate residence (Fig. 150).

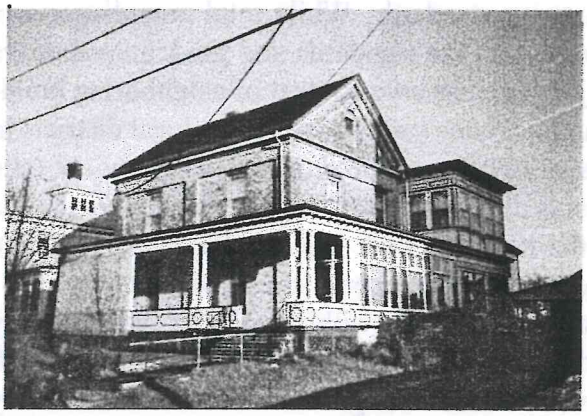


Fig. 149

Fig. 150

B: New Construction

The guidelines and standards governing new construction apply to new buildings and additions to existing, listed buildings. Like the standards regarding the alteration of existing buildings above, these guidelines are just that, guidelines to help insure the compatibility of new construction. The evaluation of each new construction project in a local historic district, and proposed additions to individually listed properties will still require the interpretation of and be the responsibility of the review board—the guidelines are designed to provide a framework for their deliberations. The standards and guidelines do not prescribe the application of design elements of an earlier period or style, or the slavish copying of neighboring buildings as a way of seeking compliance. Attempts at reproducing past architectural styles result in a lessening of the intrinsic value of the original works. Such reproductions can also limit opportunities for the construction of a well designed contemporary building, one that might achieve landmark status in the future.

A number of mid 20th century buildings have been put up in Lewiston that mimic an earlier style, many of which are incompatible with their surroundings. The design of the pseudo-Georgian style New England Telephone Compay Building (Fig 151) was seriously compromised by the need to provide an enormous amount of floor space and volume. The massing, bulk, height and scale of this structure simply cannot be contained within a predominantly residential scale shell, a shell that rarely exceeds two to two-and-one-half stories in height

The standards for new construction encourage the use of contemporary design and new materials, if the result is compatible. New buildings will be reviewed as part of a continuum that reflects the fact that historic districts in Lewiston are the product of over 200 years of addition and subtraction. However, one of the primary goals of any set of design standards for new construction

in an historic district is avoiding confrontational designs, designs that are in marked contrast to the existing building stock. Rather than contrast, harmony should be the goal, where the new compliments the old.

Any new building in a local district or an addition to a listed building should reflect the surrounding structures, but need not comply with every standard. While total compliance can stiffle innovative design, a project should relate to most of the standards and guidelines that are meant to insure compatibility. Each project will be judged in its own context of neighboring buildings, landscape and relationship to the street pattern. Standards and guidelines for local districts in Lewiston, because of the diversity of building forms, must relate to the property under review, (site specific) rather than the city as a whole. Each district is different, from block to block, street-scape to street-scape. While many blocks, especially in the Kennedy Park Historic District (Fig. 152), exhibit a homogeneous character, others like the Lower Lisbon Street Historic District (Fig. 153) lack uniformity of massing and design. New construction at a site within a district like Kennedy Park should strive for a solution that reinforces and respects the uniform character of the district. In areas such as Lower Lisbon Street, the board review should recognize the lack of consistency of such items as height, roof forms, setbacks, spacing and materials, and apply the standards accordingly.

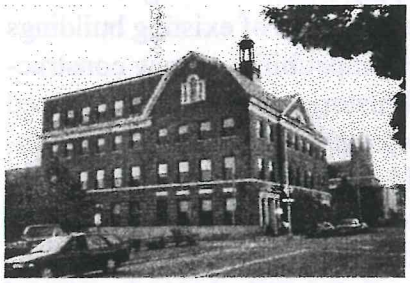


Fig. 151

Fig. 152

Fig. 153

However, meeting most if not all of the standards and guidelines does not necessarily insure approval by the Review Board. No set of standards or guidelines can guarantee good architecture—there is no proven way to legislate good design. The best that the city can hope for is that the application of these standards will lessen the possibility of poor design. On the other hand, strict application of the guidelines may be waived by the board if an applicant's design meets the spirit of the guidelines and results in a solution that is better than one that would have satisfied all of the standards..

Generally speaking, the standards and guidelines for new construction concentrate on building mass, (including height, footprint—the width and depth of the plan, bulk, proportions and scale), the location and size of window and door openings (proportions of openings, scale, the rhythm of

openings versus wall surface), the roof type and its impact on the skyline, building materials and texture, and the placement of mechanical devices (antennas, TV dishes, solar panels etc). Review based on these five general categories is mandated in Article XV of the Lewiston Code, Sec.31-216, (c) New Construction. The following discussion is based on the five criteria included in Article XV, plus one other recommended standardconcerned with the placement of a new building on its lot.

Criterion 1. Mass. The height of a principal building or structure, its bulk, the nature of the roofline, and the proportions of the new construction will be of the same scale and proportion of the existing significant structures.

This standard relates primarily to in-fill projects, in-fill being defined as *"vacant parcels that are already served by utilities and are surrounded by urban development (USDHUD, 1981)."* An infill project can be as small as a single-family residence or as large as a four story commercial building or a five-unit residential block. Often the most important element in satisfying the goals of Criteria 1 is **height**. While height limits are traditionally controlled by a city's zoning code, building heights in a historic district should be reviewed to insure that a new building respects the heights and skyline created by its neighboring buildings. This does not necessarily mean that all new in-fill construction must be of a lesser height than the surrounding buildings— new structures can be designed with the upper floors setback from the lower levels—but that a proposal must relate to the scale of the historic district and the character of the immediate streets-cape. In Lewiston, sections of the Kennedy Park district such as Knox Street are almost uniform in height, and limits are easier to apply. At the Lower Lisbon Street district (Fig. 154), however, building heights vary from one to four-stories along the single block front. In this case, a *maximum design envelope*

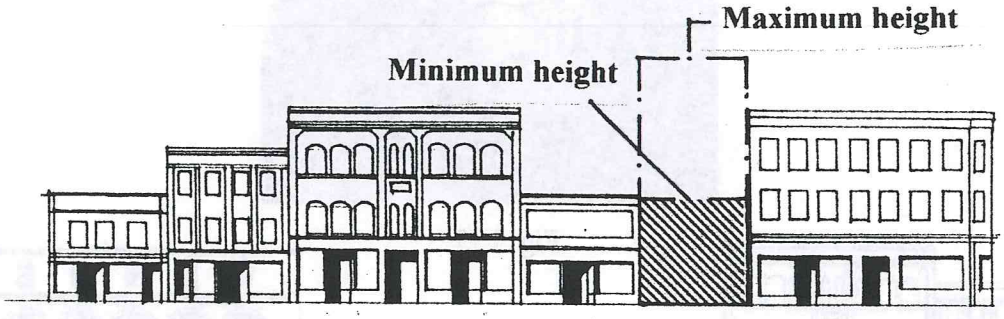


Fig. 154

will be developed by the review board and the applicant. The Lisbon Street drawing indicates a variety of permissible heights (and as new development on this street is limited to infill between existing buildings, the maximum width of a structure). To avoid monotony, new building designs with a proposed height that is within the range of heights shown on the sketch should be promoted.

The **width** of a structure is also controlled by city ordinance that establishes minimum and maximum side-yards for any site. In non-historic areas, simply subtracting the side-yard widths from the width of a particular lot will determine the maximum allowable coverage, or footprint, of a new building. Within a historic district, or contiguous to an individually listed property, this preliminary determination must be reviewed by the Review Board to insure compatibility with the width of neighboring buildings. In-fill being proposed within the Lower Lisbon Street historic district or otherwise along a commercial street, where buildings abut each other at the side lot line, must retain this spatial relationship, filling the street frontage. In such cases, however, the maximum width of any section of a proposed in-fill project should not exceed the average width of the surrounding structures. If an in-fill lot is wider than its neighboring lots, the mass of the facade can be visualy diminished by breaking the elevation into a number of bays (Fig. 155) that are compatible with the width of the buildings on the rest of the block.

The compatibility of building widths, especially in a pedestrian related environment like the Lower Lisbon Street and the Kennedy Park historic districts, is critical to maintaining a sense of *rhythm*. The repetition of facade widths along a street frontage establishes a comfortable reference point for a walker. The principal of rhythm can best be experienced when walking along a row of shops, where the first floor has been separated into bays of a similar width, sometimes the width being a function of the common width of neighboring buildings, other times, such as at the Centennial Block on lower Lisbon Street (Fig. 156), created by the use of granite or cast iron piers set at regular, pedestrian related intervals. At the Music Hall (Fig. 157), the impact of the largest building in the downtown, 148 feet in width, has been moderated by dividing the facade into six 18 foot wide bays, each separated by heavy masonry piers.

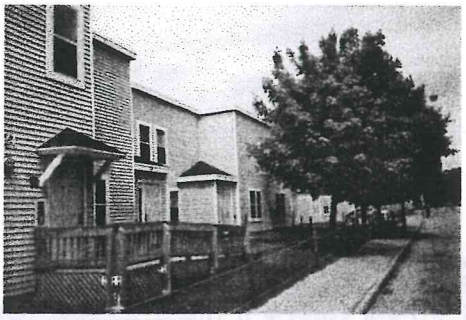


Fig. 155

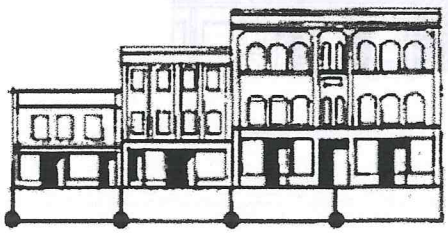


Fig. 156

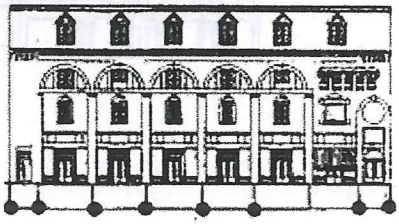


Fig. 157

Rhythm is equally important in establishing continuity in facade design regarding the relationship of solids and voids (see Criterion 2), and in areas consisting of detached individual buildings, such as many of the densely developed residential streets in the city (see Criterion 5, below).

Scale and **Massing** are also directly related to personal experience. Buildings are regarded as pedestrian in scale when they compliment the scale of man, collosal when they overwhelm a pedestrian. Scale and massing must be judged in context, however, as in the case of the Country Kitchen Bakery (Fig. 158) opposite the Lower Lisbon Street historic district. (This building is drastically out-of-scale in its present location, while their second bakery, of almost equal scale and massing, located between the Hill Mill and the Androscoggin Mill, is compatible with its surroundings.) Conversely, a building may be out of scale when it is too small for its surroundings, like the cottage shown in Figure 159 in Little Canada. Scale is determined by a perception of how a particular facade or detail relates to a human being. Traditionally sized windows and doors are easily comprehended as non-confrontational. Large scale shop windows or commercial entrances, unless they have been broken down in size and scale, do not relate as well (Fig. 160).

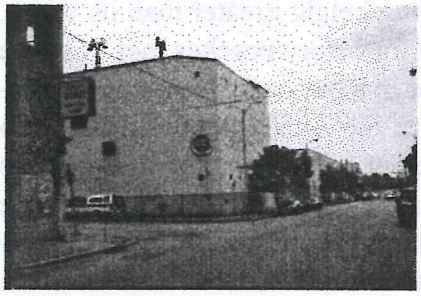


Fig. 158

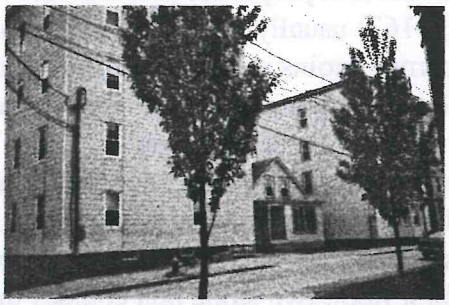


Fig. 159

Fig. 160

The use of traditional building materials also contributes to the perception of a human scale—clapboards, shingles, stone and brick are of a comfortable, non-threatening scale, while porcelain or glass facades (Fig. 161) do not relate to either a human being or to the surrounding environment. Scale and massing is of great importance when designing new construction to be constructed in the city's residential neighborhoods, where an out-of-scale building can seriously compromise the visual appeal of the area. Even if height, setback, side yards and the use of materials are in conformance with building codes and the other standards and guidelines for new construction, the visual impact of an out-of-scale building, like that superimposed over an elevation of lower Lincoln Street, is obvious (Fig. 162).

Fig. 161

Fig. 162

The proportion (the relationship of width to height) and directional expression (vertical, horizontal or non-directional) of the front facade should, to avoid visual tension, recognize the directional expression of the individual properties that together make up the street-scape. A vertical directional expression (Fig. 163) usually is a result of a building height greater than its width, architectural details such as corner quoins and stacked three and four story porches that raise the eye to the roof line, and window arrangements in a vertical row or in a bay unit. Horizontal directional expression (Fig. 164) usually is predicated on the width of the facade being greater than height, especially when there is a full width, one-story porch, heavy cornices at the first floor as well as the roof line, and windows in horizontal rows or pairs. In some instances a facade may have contradictory design elements, like a four-story-tall building with a horizontal ground floor of shop winows, a cornice above the first floor, two stone belt courses that contrast with the wall material, windows arranged in horizontal rows, and a heavy, ornate roof cornice. Here the height versus width of the building (vertical emphasis) is modulated by the horizontal design elements, resulting in a non-directional facade (Fig. 165).

New in-fill construction that either connects to or abutts a listed building must be designed so that there is a design link between the two units that clarifies the change in architectural design. Links are often a simple return, where an entire new wall is set back from the plane of an elevation of the old building, or an indentation as narrow as the width of a brick that provides a viaully break between the old and the new. If the new building, or the link itself, is of a different material that the old, the link may also be flush with the wall of the old. The Lewiston Public Library (Fig. 166) and its connection to the Lisbon Street section , and the U. S. Post Office (Fig. 167) with its later flanking wings, are examples of a satisfactory link.

There is a clear distinction between the first and the upper floors of commercial buildings along most of Lisbon Street. This distinction should be retained in designs for new in-fill structures.

Also, new storefronts should recognize the design elements found at neighboring storefronts— a recessed entrance, a base for the large storefront windows, a clerestory above the windows and any doors, and an intermediate cornice, as shown in Figure 168.

Fig. 163

Fig. 164

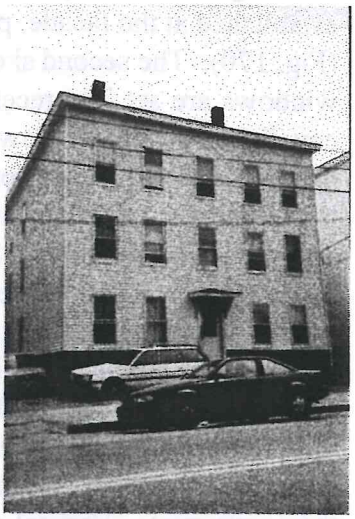


Fig. 165

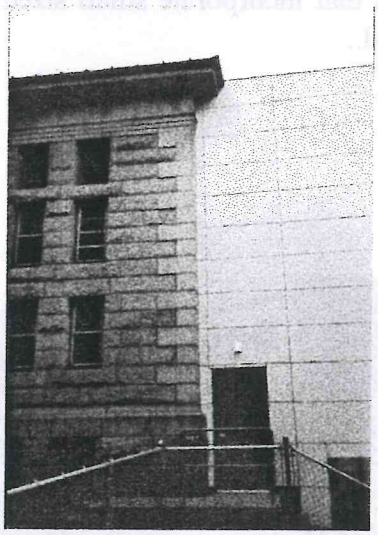


Fig. 166

Fig. 167

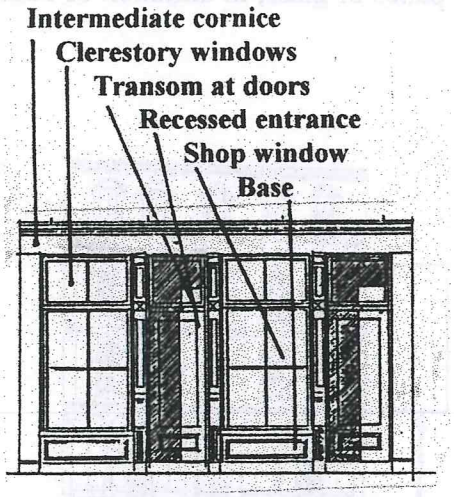


Fig. 168

Criterion 2. The location, size and proportion of openings in the facade, primarily windows and doors, of new construction will be consistent in proportion and rhythm with openings in the facade of existing significant structures.

For new in-fill construction to be compatible, the proportion, size, and the rhythn established by the placement of windows and doors in a facade must relate to neighboring buildings. Window proportion is usually expressed as a ratio, as shown in the sketch below, Figure 169. The

sketch also illustrates the design concept of solid to void, where the "solid" wall area accounts for approximately two-thirds of the facade area, the rest being window and door openings. Just as a building in its totality creates a rhythm with regard to its neighboring structures, rhythm can be established at the facade, primarily through regular (not necessarily constant) spacing of windows (Fig. 170). The second sketch illustrates facade rhythm at the Union Block. Here the upper floor windows are set into recessed window openings, the amount of solid wall, window to window equaling 4'0", the windows 2' 0" wide, creating a rhythm pattern of 4/2/4. The sense of rhythm is heightened by the repetition of the spacing of horizontal rows of recessed openings, and especially at the excellent cornice, where the deep consoles are set 8' 0" on center and in-filled with three sawn brackets, positioned 21' 6" apart. In the case of the Union Block, rhythm is also established by the granite posts that separate the four shop fronts and three entrances from one another.

It is also important that window and door openings be of the same proportion and orientation (usually vertical) as the openings in neighboring buildings. Figure 171, the two buildings contiguous to the Union Block illustrate a lack of rhythm, with distinctly horizontal window openings contrasting with the vertical openings at buildings on either side of these two structures. As such, these buildings are incompatible. Windows at new in-fill buildings should be a product of their own time. Vertical casements, 1/1 sash double hung windows, fixed sash and hopper or awning windows may be appropriate at some proposed buildings if all other considerations such as proportion, spacing and orientation have been satisfied. Windows that incorporate small sized panes of glass, in imitation of 18th century windows are discouraged..

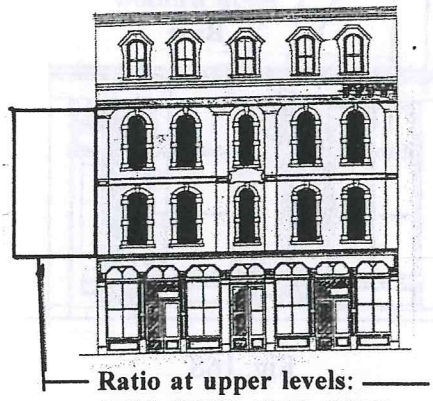


Fig. 169

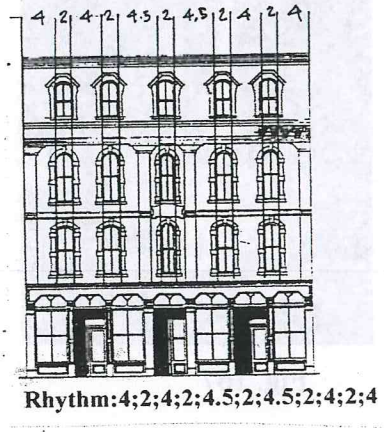


Fig. 170

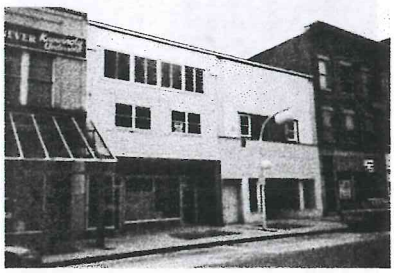


Fig. 171

Criterion 3. The massing and type of roof (flat, gabled, hip, gambrel, mansard) of the new construction shall complement the massing and type of roof of existing significant structures.

The type of roof proposed for new in-fill construction will vary by specific location, as most of the residential streets, such as Bartlett Street, exhibit a number of roof forms, from cross-gable to flat to pedimented gable (Fig. 172). In such situations, any one of the three roof forms

would be acceptable, and the applicant should be allowed the freedom of selecting one that is compatible to the area. Little Canada, with one exception, consists entirely of flat roof structures (Fig. 173). New in-fill construction should reflect this trait by providing flat roofs, the flat roof further emphasized by a heavy cornice at approximately the same height as at neighboring structures. A section of lower Lincoln Street, shown in Figure 174, is primarily gable roof to the street, with the notable exception of the one flat roof building, a non-compatible roof form (as well having a non-conforming facade emphasis). Inherent in this criterion is the issue of orientation. The Lincoln Street block is primarily a row of houses that have gable roofs with the ridge lines perpendicular to the street, the roof forms create an interesting saw-toothed, rhythmical effect on the skyline. This should not be compromised. Conversely, this same sort of skyline interest has been achieved at the Lower Lisbon Street historic district. Here, with one exception, the roofs are

Fig. 172

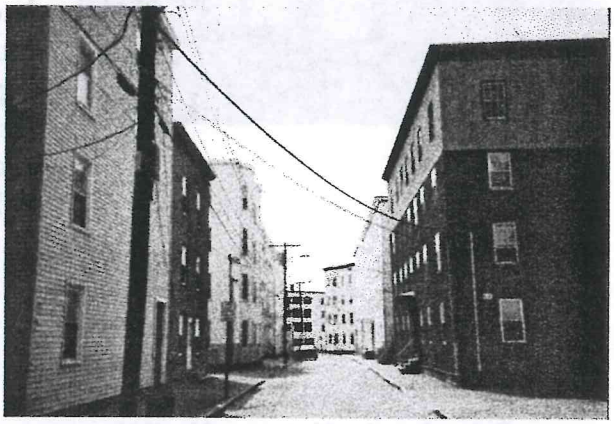


Fig. 173

Fig. 174

Fig. 175

flat or hidden behind horizontal parapets, but the skyline is made interesting by the changes in building heights (Fig. 175). Roof lines at in-fill construction should be simplified to reflect existing conditions. Dormers may be appropriate at gabled or hipped roofs, and flat, surface mounted skylights, if set to therear of the front elevation of the building may be considered.

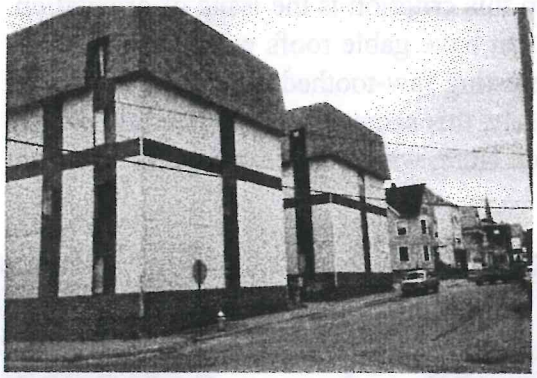


Fig. 176

While the mansard roof is used at a number of significant listed buildings, usually of the Second Empire period, its is totally out of place on this new building (Fig. 176), located within a residential area where, while roof forms are limited to gable and flat, they create an interesting skyline. Here the false mansard roof sits as a cap to this structure, the roof form unrelated to surrounding conditions. To compound the problem, the mansard roofed structure also lacks an appropriate relationship to the scale, materials, rhythm (as established by the porches, projecting bay units) and the window patterns of the residential buildings to its right.

Criterion 4. Nature of building materials and texture shall exhibit the characteristics of texture, composition and reflectivity of adjacent structures and buildings.

Generally speaking, buildings within the Lower Lisbon Street historic district are of brick construction, while the residential buildings in the Kennedy Park historic district are frame, almost all of which originally had horizontal wood clapboard. Brick as a material establishes a particular pedestrian related scale because of the size of a unit, its texture, and pattern laid in three-inch tall courses. At streetscapes where brick is the predominant building material, brick should be considered for any in-fill construction to reinforce the sense of place. Similarly, horizontal wood siding has a texture of its own, and contributes to the notion of scale, especially so when the lap (space between the clapboards) is similar to that at neighboring buildings, likely 3 1/2" to 6".

Photo of bad siding job, stripping trim

While brick and horizontal sided frame construction are the norm, other materials have been successfully used in Lewiston, especially stone (churches, Depositors Trust Company and its addition), Carrera glass and brick (First National Bank), or combined with stone (The Grant Building), and embossed aluminum panels and exposed aggregate concrete stucco (Lamey-Wellehan). Less successful is the use of reflecting glass, pebble-dashed concrete and polished granite at the Androscoggin Savings Bank (Fig. 177), a non-historic building but one that directly relates to the National Register listed Grant Building to its right, shingles used to cover in-filled shop window bays (Fig. 178), and imitation stone used as an applique. The texture of each of these materials, and the refectivity of the glass at the bank, are not visually compatible with their surroundings.

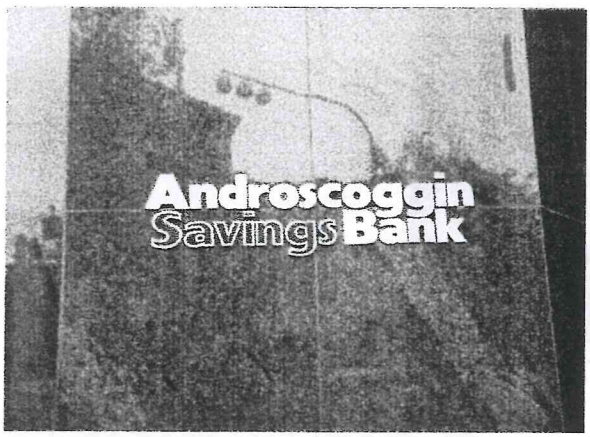


Fig. 177

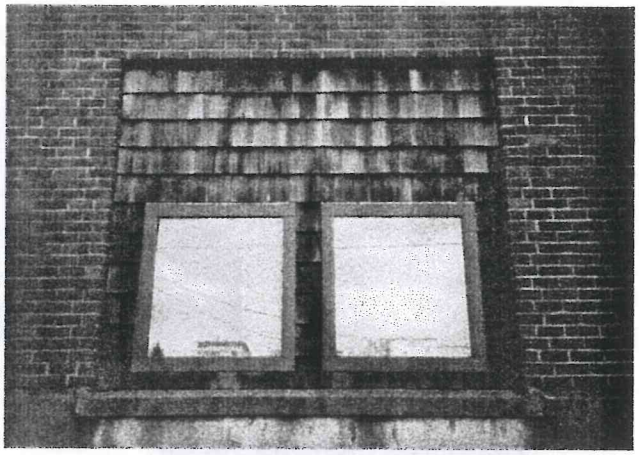


Fig. 178

Criterion 5. Mechanical equipment or other utility hardware on the roof, ground or buildings will be screened from public view with materials harmonious with the building, or they will be so located as not to be visible from public ways.

Included in this criteria are solar collectors, satellite dishes and television antennas, utility meters and roof-top evaporators for central air conditioning. Solar collectors, because of the need to orient them towards the most sun, are difficult to hide, as shown in Figure 179, an exceptional Greek Revival store. If an alternate location can be selected that still allows the device to collect enough sun, this panel should have been mounted on the side of the gable roof opposite the street intersection of Bates and Lowell streets. Also, the angle of the collector panel should be as close as possible to the slope of, and be flush with the roof. Satellite dishes and television antennas, because of their size and flexibility regarding where they are mounted, can be hidden from view from the street by simply locating the appliance at the rear of the roof. Utility meters must be located where they will be as unobtrusive as possible, recognizing the fact that they must be easily accessible to meter readers and service technicians. Figure 180 below shows the negative visual impact of a group of electric meters, an impact that could have been alleviated by placing the meters in a closet-like construction made of the same material as the wall of the linkage between the two buildings. Roof-top air conditioning compressors and evaporators can be located at the rear of a roof and screened from view, especially when the roof is flat. Such equipment can be, and often is, located at the rear yard of the property to facilitate maintenance.

While not specifically listed in Article XV, a sixth criterion will be addressed by the review board in their deliberations, **the placement and orientation of the in-fill structure on its lot.** Virtually all of the commercial and office buildings along Lisbon and Main streets occupied the entire width of the lot and were aligned along the sidewalk line in straight rows (Fig 181). The holes in the street-scape, or missing teeth, are the result of demolished buildings. Apartment

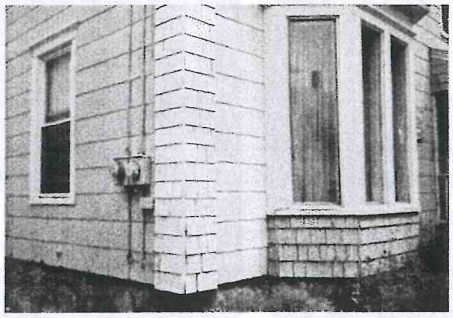


Fig. 179

Fig. 180

Fig. 181

buildings in the earlier residential areas also fronted directly on the sidewalk line, but were almost invariably set apart from each other by side yards (Fig. 182). In both areas, the facades formed a continuous block-long wall that ran from cross-street to cross-street. Important exceptions to this edge of the sidewalk rule occur in some of the late 19th and early 20th century residential areas (especially north of Sabbatus Street) where the residences are detached and usually have front lawns. The front lawns vary from 10' to 30' and more, yet the street has a consistent pattern of setbacks. This occurs also on Main Street, between Holland and Frye streets (Fig. 183), but in this case the exceptional residences are situated almost along the rear lot line, with landscaped front lawns establishing a distinctive unique to the two-block-long area.

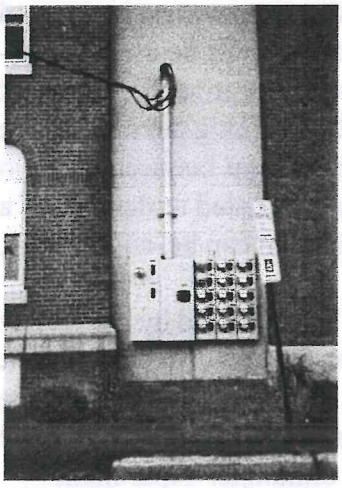


Fig. 182

Fig. 183

New in-fill construction must relate to the existing conditions of the street-scape. As discussed above, new buildings along historically and visually important commercial streets should be designed so that they front directly on the sidewalk, without any side yards. The alignment and setbacks of residential in-fill should also follow existing conditions, but should be based on a site-specific street-scape. A section of a plate from the Sanborn Insurance Atlas (Fig. 184) illustrates a consistency regarding side yards and setbacks from the sidewalk, but also indicates "holes" in the street-scape (Fig. 185). In-fill proposed for either site should maintain the average setback of its neighboring structures.

Fig. 184

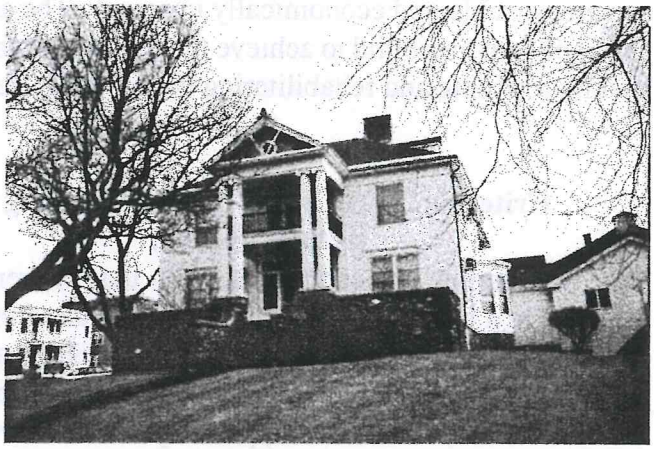


Fig. 185

The relationship to the sidewalk of buildings along Lisbon and Main streets, and in many of the earlier residential areas, is further emphasized by the main entrances opening directly to the sidewalk. However, at a number of earlier residential blocks, especially those containing three to five story apartment buildings, the entrances vary from front elevation to side elevation. In such areas, either location is permissible as long as the proposed entrance is compatible with its surroundings. Further, many of the entrances to commercial building constructed before the middle of the twentieth century are recessed, creating shelter and allowing the doors to open out (a code requirement) without blocking the sidewalk. In areas where this occurs, entrances should continue this pattern.

C: Demolition or relocation of listed historic buildings

Section 5. 3. D. of Article XV presents a set of criteria to be used by the Review Board when dealing with a request to demolish or relocate an individually listed building or a contributing structure within a listed historic district (new development resulting from the demolition of a

non-contributing structure is controlled through the normal Certificate of Appropriateness procedure that requires that the new be compatible with the old). Under the existing ordinance, a Certificate of Appropriateness may be granted if the project meets one of the five criteria below.

Criterion 1. The physical condition of the building makes the continued use of the building uneconomical.

This criterion calls upon the applicant to demonstrate "economic hardship" by proving that he will be deprived of all beneficial use of his property. The applicant must obtain written documentation from at least two licensed real estate agents that states that the cost of rehabilitating the structure to code standards versus the expected return on investment at that particular building site is unreasonable and economically unsound. The application will not be approved solely to allow the applicant to rebuild to achieve the most profitable use of his property, if it can be demonstrated that by retaining and rehabilitating the building, he may expect a reasonable return.

Criterion 2. The removal of the building will not adversely affect the character of the historic district.

Criterion 2 is contradictory, in that the removal of any listed building or a contributing building in a historic district cannot, by virtue of the building being listed historic, be demolished or moved without negatively affecting the district as a whole. This criterion does, however, apply directly to the demolition or moving of incompatible, non-contributing buildings located within a historic district, and will be applied by the Review Board in their deliberations.

Criterion 3. The reuse of the site will be compatible with the character of the district, and proposed buildings or structures will comply with the criteria dealing with new construction, subsection c of Section 5. 3.

The potential reuse of a demolition or removal site within a historic district is of critical concern to the Review Board. The request for a Certificate of Appropriateness to demolish a historic or contributing building must include detailed plans of the replacement building to insure that it is compatible with the district. Further, the owner must demonstrate financial responsibility to guarantee that the new building is constructed within a reasonable time. If the owner does not build the proposed structure, he may not turn the vacant site into a parking lot similar to those that have appeared lately along Lisbon Street. Such parking areas destroy the continuity of streetscapes within a historic district, and violate Criterion 2 above. The owner shall, however, have the right to transfer his interests to someone who will construct the new building to the standards of Article XV.

Criterion 4. There is no practical alternative that will allow retention of the property.

This is closely allied with Criterion 1, except that the structural condition of a listed property and its existing design use are taken into account by the Review Board. What is often termed "demolition by neglect," where an applicant willfully allows a listed building or a contributing building within a historic district to fall into a state of disrepair is under the purview of the code enforcement office. The deterioration of exterior architectural elements that contribute to the historic status of a property will be addressed under the building code in the same manner as structural or environmental faults.

Criterion 5. The building has been deemed unsafe by the division of code enforcement.

The Review Board will respect rulings of the code enforcement office regarding an unsafe building, but will allow an owner who demonstrates the desire and the financial capability to bring the listed or contributing building up to standards. If the present owner cannot do so, the board will consider a stay of demolition for a period of time, yet to be defined. The review Board is currently entertaining an amendment to Article XV that would call for a stay of from 30 to 90 days, in which time the owner must place the property on sale to any qualified purchaser willing to correct the conditions that caused the determination that the building is unsafe. If the amendment is approved, the owner will be required to advertise the property in the local newspaper, post such a notice on the building facade, and list the property with a realtor. If no suitable buyer is located, the Certificate of Appropriateness for demolition will be granted.

The moving and relocation of a listed or contributing building from a historic district will be reviewed under the same criteria as for demolitions. More likely, however, is the proposed relocation of a listed or contributing building into a historic district. Such requests will be reviewed in the same manner as new construction to assure compatibility with the rest of the district, and will be granted only as a last recourse. In most cases, the moving of a historic structure removes it from its historical context, and will eliminate the possibility of taking advantage of the 20% tax credit explained in Part I. Also, most structures that have been moved are no longer eligible for listing in the National Register of Historic Places (exceptions being rare examples of a building type or the work of a major practitioner).

D: Signs

Permanent signs located within the city of Lewiston are regulated through the City Code, Appendix A, Zoning and Land Use Code, Section 16. This ordinance controls the size, type, illumination, placement and number of signs, and explains the permit process. Appropriate sections of Sec. 16 are paraphrased and notated below. **An applicant must initiate an application for a new sign through the Code Enforcement Office.** After preliminary approval by the code enforcement office, the guidelines presented here will be used by the Review Board as a supplement to the side code. This will allow the board to carry out their mandate to *"preserve, protect and enhance buildings and areas which represent or reflect distinctive and important elements of the city's...history"* is carried out.

Signs are an important element in establishing the character of a commercial area. They should not be treated as an afterthought or as an unrelated detail. Well designed signs contribute positively to a historic district by establishing a sense of visual order. Signs that are not well designed, or are indiscriminately placed on a building, create visual chaos and contribute to a sense of abandonment. They can make a once flourishing commercial area like upper Lisbon Street appear barren, sterile and uninteresting. The proliferation of wall signs, hanging signs, banners and pennants, and awning signs illustrated in Figure 186 shows how important signs can be to establishing a sense of place, a sense that has virtually disappeared along many of the city's retail streets.

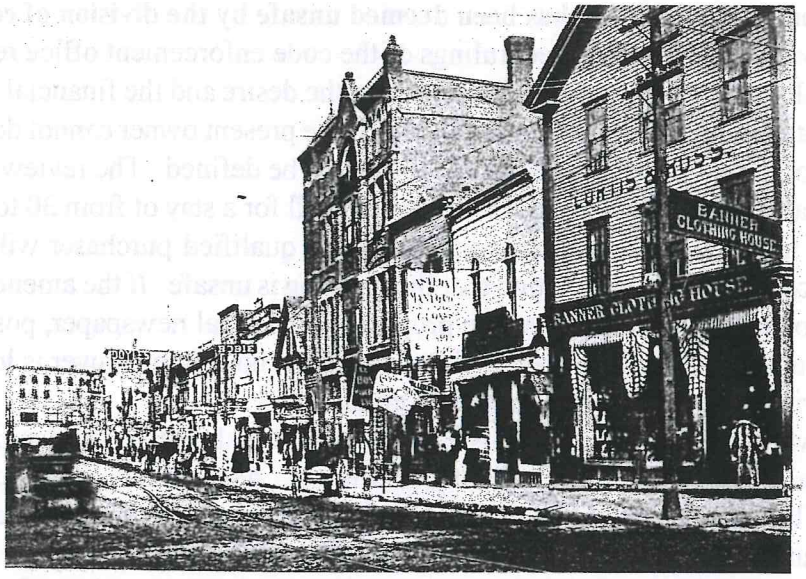


Fig. 186

General guidelines and recommendations

Permanent signs should be considered as an inseparable part of a buildings facade. They should enhance rather than detract from the building on which they are placed, and must be compatible with neighboring buildings and the overall streetscape. During review, signs will be considered to be as important as any other architectural element or detail. All signs, whether in residential areas or in a commercial area that fall under the discretion of the Review Board should express a clear and uncomplicated message, one that is readable by a pedestrian walking along a sidewalk. They should be part of a communication system that brings a buyer to the merchant. **Simplicity** is the key. Information at new signs should be consolidated to avoid a cluttered appearance. In most cases, so-called non-rooted signs that advertise a national product, such as a Pepsi Cola sign, (Fig. 188) will be discouraged by the Review board unless the advertised product is the primary product sold at that business.

Placement and location of signs should be dictated by the facade or side wall on which it is to be mounted. Most listed and contributing buildings have easily recognizable "sign areas," including the space between the top edge of an intermediate cornice, including granite and cast iron lintels, and the bottom of the sill at the second floor (Fig 189), at transoms (Fig. 190), at panels between the shop windows and the intermediate cornice (Fig. 191), or in the case of projecting signs, between the window openings at the second floor level (Fig. 192). Signs that hide or otherwise block important architectural features (Fig 193), or that project above a roof line will not be approved by the Review Board.

Fig. 187

Fig. 188

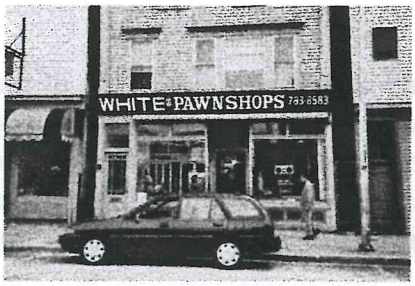


Fig. 189

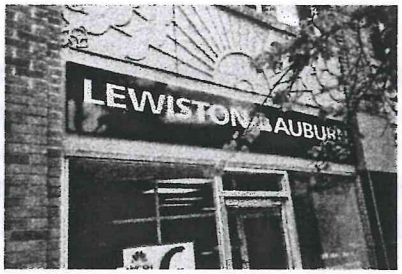


Fig. 190

Fig. 191

Historic signs, such as the original name of a building (Sands Block, Odd Fellows Block, Kora Temple, Depositors Trust (Fig 194) and Lamey-Wellehan (Fig 195)) should be treated as historic artifacts and should be retained regardless of the current owner's or tenant's name. This includes early signs and advertising that have been painted directly on the wall surface (Fig. 196). In such cases, the original signs should not be counted as a part of the aggregate total for the area of signs permitted at a specific facade (see comments related to Section 2. b., below).

Text should be kept to a minimum, unnecessary slogans should be avoided. The use of painted or carved symbols and images—eyeglasses, a fish, a key, a pair of scissors, etc.—is promoted. A wide variety of clear to read type faces with a variety of sizes is available, but the typography should be consistent with the desired image and type of the establishment hanging the

sign. Imitations of a type face that never saw legitimate use in Lewiston, such as Old English, should be avoided. Script type faces can be difficult to comprehend, yet Italic is a good substitute. Signs in a foreign language, whether text or text and characters, will be allowed if the sign relates directly to the business at hand.

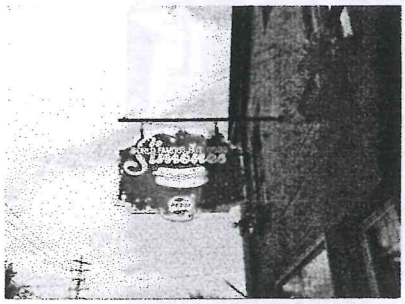


Fig. 192

Fig. 193

Fig. 194

Colors, while not regulated by the Review Board, should compliment the colors of the building on which the sign is to hang, and if possible, coordinate with the colors of neighboring buildings. Colors should reflect the image of business that it advertises, but in general, light colors against a dark background are more readable. The use of too many colors should be avoided, as multi-colored signs are more difficult to read. Modern, brilliant luminescent colors will likely not be approved.

Materials must be of the highest quality to withstand weather conditions. Exterior grade plywood for sign panels, cast bronze or brass applied lettering, painted sheet metal formed into letters that compliment the design of the facade (as in the case of the sign at the Art Deco Lamey-Wellehan building on Lisbon Street), and wood signs where the type has been incised are all appropriate. Also acceptable for use on a contemporary building within a historic district are letters and symbols of cut plastic or other durable material if they are applied directly to a wall surface (Fig 197). Internally illuminated thermo-formed lettering, signs meant to appear rustic in character, and imitation stained and leaded glass will be discouraged for use at a listed or a contributing building. Millwork used as borders of wall or projecting signs should have profiles related to the architectural style of the facade, or be of simple rectangular section. The outline of the sign panel should also reflect the architectural style of a facade, not as shown in Figure 198, a late eighteenth century "Chippendale" profile used at a mid-nineteenth century National Register listed building. The street address sign at Key Bank (Fig. 199), is a good example of relating a sign to its facade, in this case by making the sign the same size as one of the ashlar blocks on which it is placed.

Fig. 195

Fig. 196

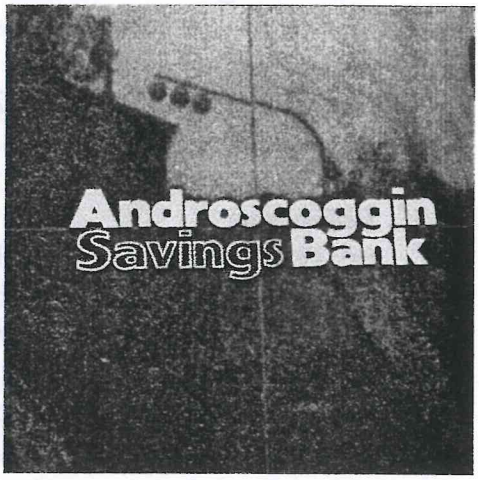


Fig. 197

Lighting should be subdued and front-lit, using incandescent bulbs. The light fixtures should be attached to an overhanging sign, and to the wall for wall signs (Fig. 200). Back-lighted signs, especially those using fluorescent type bulbs, will be allowed in special cases only, primarily when such a sign is compatible with the use of the structure. All existing back-lit signs may remain in place until they are scheduled by the owner for replacement or relocation at a different part of the building. All signs within a historic district or at a listed building must be lit with continuous lighting. Flashing, blinking, or signs in motion such as revolving signs will not be approved by the Review Board, except for warning signs and time and temperature signs.

Fig. 198

A review of selected sign regulations, taken from the Lewiston Code

Since all signs are controlled by permit through the Code Enforcement Office, the following excerpts are taken from sections of the ordinance that pertain directly to the granting of a Certificate of Appropriateness by the Review Board. It will be assumed by the Review Board that all of the regulations specified in the Zoning and Land Use Code, such as the size and placement of legal signs, have been satisfied.

Definitions

(a) (1): For the purpose of this Code, a sign shall be any structure, design, letter, banner, symbol, or other representation which is used as or is in the nature of an advertisement, announcement, or direction, which is erected, assembled, or affixed out-of-doors, or painted on the exterior of a building or structure and which is visible from a public way. "Visible from a public way" means capable of being seen without visual aid by a person of normal visual acuity, from a way designed for vehicular use and maintained by the public.

Comments and recommendations: Because of the recent introduction of a number of small, so-called pocket parks and pedestrian walkways, especially along Lisbon Street (Fig. 201), the Review Board will also be concerned with signs that are visible from a publicly owned and maintained pedestrian way.

Section c. 1. b. 3., which in part governs signs in rural, residential and neighborhood conservation districts, states that "Signs may be illuminated by a shielded external light source. Internally illuminated signs shall not be permitted."

Comments and recommendations: While back-lit signs are not permitted in the three residential zoning districts, there is no such clause regarding back-lit signs in non-residential districts. The Review Board will examine all such signs proposed for use at a listed building or within the total area of a historic district to assess their compatibility with the v isual environment (Fig. 202).

Fig. 199

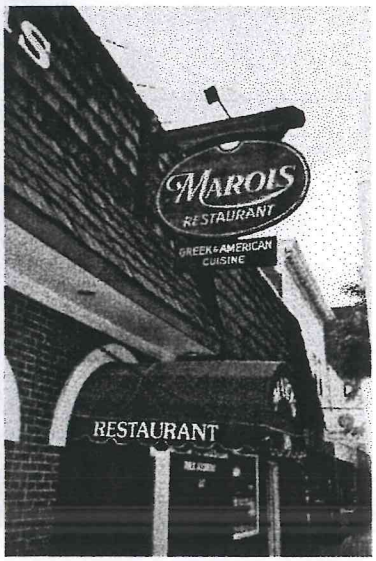


Fig. 200

Section c. 2. 1. identifies types of permanent signs that are permitted in non-residential zoning districts awnings, (Fig. 203), marquee signs (Fig. 204), projecting signs (Fig. 205) wall signs, and window signs, examples of each type existing along the length of Lisbon Street and contributing to the visual environment. An early postcard of Lisbon Street (Fig 206) shows the vitality and pedestrian scale established by awnings and signs.

Comments and recommendations: In an attempt to improve the visual interest of the commercial area centered along Lisbon and Main streets, the Review Board will also entertain the use of flags and pennants (Fig. 207), painted window signs (Fig 208), and sandwich boards (Fig. 209) if the sandwich board sign is restricted to areas where there is enough room on the sidewalk to allow easy pedestrian circulation. This section of the code includes an excellent provision concerning the placement of wall signs: no wall sign or structural support may cover any portion of a visible window or window detail above the first story. This clause will be rigidly enforced by the Review Board.

Fig. 201

Fig. 202

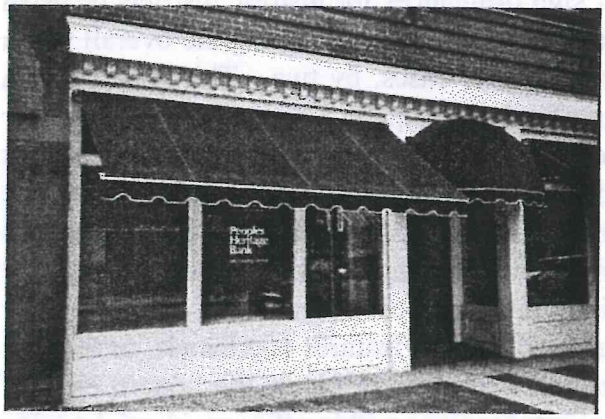


Fig. 203

Fig. 204

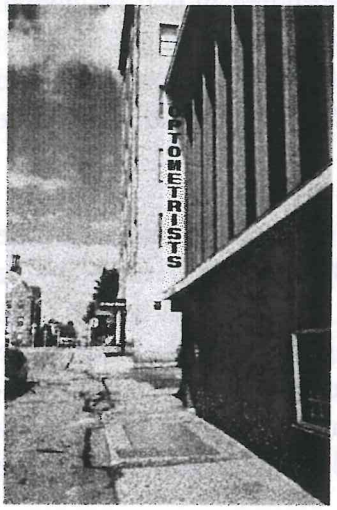


Fig. 205

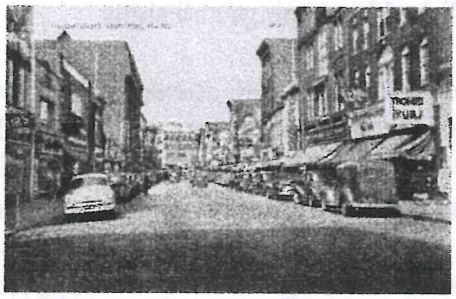


Fig. 206

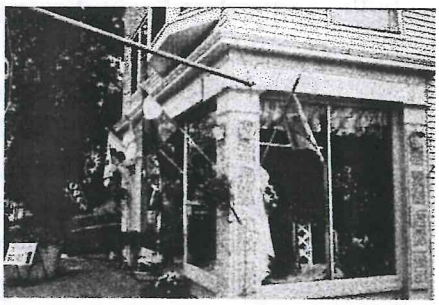


Fig. 207

Section 2. b. establishes maximum aggregate sign areas for each property that is permitted under the existing code. Commercial properties within the downtown zoning district are permitted a free-standing sign with a maximum area of 168 square feet, plus additional sign areas for a wall sign, window sign, awning or a projecting sign, the total area of which is not to exceed 5% of the gross wall area of the principal facade of the building or the structure, or a minimum of 54 square feet, which ever is the greatest. The aggregate sign area is raised to 72 square feet when the property is located in an office residential district.

Comments and recommendations: Most sign ordinances for historic districts or listed buildings regulate the aggregate maximum sign area per property by measuring the overall width of the facade and multiplying that figure, in the majority of cases, by two. This means that a building twenty feet wide may have up to an aggregate total of 40 square feet of signs. While either the 5% rule cited in Section 2. b. above, or the linear foot times two rule will most likely protect facades from being over-signed, the linear foot method is the simpler way of establishing size limits. The placement of the hypothetical 40 square feet of signs must satisfy the sign guidelines discussed above regarding location. Therefore, it is possible that the maximum allowable signage may not be approved by the Review Board, especially if the proposed location of a sign visually obstructs or will cause physical damage to important architectural features of a facade, or the sign does not conform to the rule that restricts the placement of signs to below the bottom edge of seconds floor window sills. Further, special requirements for signs within office residential zoning areas require that no part of any sign may extend above the roof level of a flat roof or the eaves of any other type of roof, except signs are allowed on lower mansard roofs and false fronts (Fig. 210).

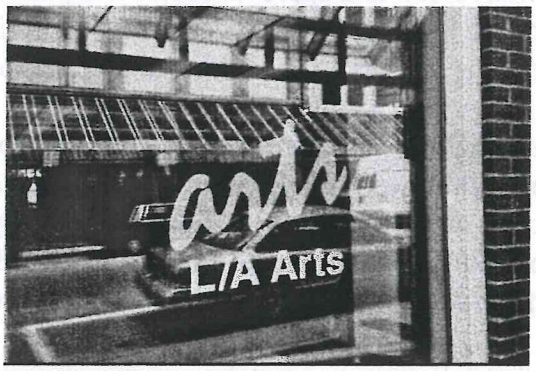


Fig. 208

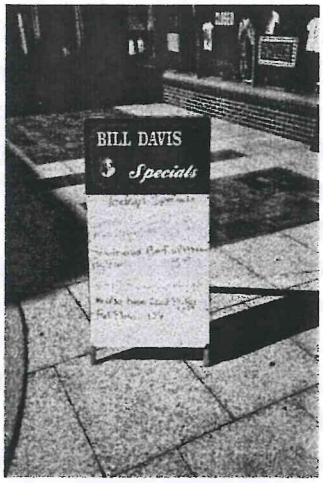


Fig. 209

Fig. 210

Fig. 211

Section 2. d. lists the requirements for the use of the street side edge of the existing glass roofed pedestrian canopies along Lisbon Street for signs, including the size (5' 0" X 1' 6") centered on the canopy bay, a limit of one such sign per property, and requiring that the sign be non-illuminated.

Comments and recommendations: Signs affixed to the outer edge of the canopies are of great value to those driving by in search of a particular establishment, as the canopies hide signs placed directly on the facade of the building, making them almost impossible to read from a passing vehicle or by a pedestrian across the street. Despite the usefulness of these canopy signs, only two establishments on Lisbon Street have erected such graphic devices. The Review Board welcomes additional signs of this type as a way or organizing the retail uses of the downtown.

E: Streetscape, landscape and off-street parking

Requirements for the provision of streetscape plantings and features, landscaping, and off-street parking are contained in the City of Lewiston Planning Department's Site Plan Review &

design Guidelines, (Landscape, pages 20-34). All projects must be submitted to the Staff Development Review Committee and the Planning Board for initial review and approval before it is placed before the Review Board for their deliberations regarding the issuance of a Certificate of Appropriateness, usually when new construction or major alterations are proposed at a listed building or anywhere within a listed historic district.

The Site Plan Review document breaks down the requirements into seven sections, three of which are of concern to the Review Board: Streetscape; Building lot, and; Parking. While created specifically for new development parcels, the streetscape and landscape guidelines are equally appropriate as a model at individually listed historic buildings and in parts of the Kennedy Park Historic District. Guidelines detailing the treatment of off-street parking areas apply to all listed buildings and historic districts.

Streetscape requirements include the statement that "all existing vegetation on the property shall be considered in design of the site and retained to the extent possible." To assist the Review Board, the owner should prepare a site survey noting existing conditions, which should include all buildings, Trees, mature landscaping, parking areas, walls, fences, paths and roadways. This survey will be used to ascertain whether additional trees or other landscaping features will be required to create the desired streetscape, or provide necessary screening at off-street parking. All new trees that form a streetscape must be planted at intervals of 30 to 50 feet on center, must be of at least 2.5 inches in caliper, and must be at least 14 feet tall at the time of planting. The guidelines recommend that deciduous trees be used for street planting. Existing healthy trees that meet these requirements may be used as part of the row.

In non-rural areas, the edge of the street must be curbed, with a vegetated swale permitted in place of the curb in rural areas. Low level pedestrian lighting (bollards or overhead lighting that is directed downward) may be installed at the owner's option. As part of the streetscape, brick, stone, wood or concrete walls, if the material is consistent with the surrounding area, may be used to partially screen. open parking areas. The wall is limited to 24 inches in height.

In areas like Lisbon Street and most of Main Street and the Kennedy Park Historic district, where setbacks are usually less than ten feet, the streetscape may of necessity be limited to a paved walkway, preferably with street trees along the outside edge of the walk.

Building lot recommendations include the use of planting materials along the edge of the building, especially where the foundation is exposed or at long unbroken blank facades. Despite this site planning review recommendation, extreme caution will be exercised by the Review Board concerning such plantings at historic structures. In almost every instance, ground plantings along a foundation of a pre-mid twentieth century structure were never used, since architects and designers wanted their work to be unincumbered by vegetation. Further, the roots of such plantings are known to penetrate stone and brick foundations, which may cause severe water damage to the wall and to the basement or cellar. If an owner desires to incorporate such plantings into his landscape plan, they should be kept at least four feet from the foundation, and if possible, there early existence should be documented through period photographs or drawings.

Building lot landscaping requirements permit additional lighting of a structure, using recessed lighting in overhangs and soffits, and encourage the installation of street furniture, (benches, trash receptacles, sitting walls) especially at building entrances and drop off areas.

Off-street parking areas, at new developments are controlled by requirements of the Site Plan Review document. Section 17. 4. of the Lewiston Zoning and Land Use Code specifies that "no additional parking spaces shall be required for any structure that has been designated as significant for historic preservation under Article XV. section s of this code that is proposed for reuse," unless the building is to be enlarged. The Site Plan Review document suggest that off-street parking areas be broken down into small lots, with a maximum of 10 to 12 spaces recommended at new residential projects. At such properties where parking must be placed in the front part of the site, a border strip must be provided to clearly differentiate between pedestrian and vehicular areas and to effectively screen the parking area. The strip may include sidewalk or a bicycle path, "but the majority of the strip area should be vegetated with either natural or planted trees and other vegetation." This strip might also include evergreen hedges and shrubs, solid board fences, walls in a material that is compatible with the historic building, and landscape berms. In all cases, parking areas must be separated from the principal building by at least five feet.

Additional design elements that will be considered by the Review Board include combing dedicated parking at contiguous properties, with a single driveway to access the lot, with the driveway preferable located along the side yard or side yards of the properties, and the use of textured or porous (gravel, crushed stone) paving materials instead of asphalt or concrete.

APPENDIXES

A. Glossary of architectural terms

abacus, the square stone resting at the top of a capital
acanthus, carved, scalloped leaves used to decorate a Corinthian or Composite capital
ancone, heavy, usually carved brackets or consoles at either side of doorway supporting a hood
anthemion, a running band of molding derived from honeysuckle leaves and flowers
arch, a curved construction spanning and supporting the weight above an opening: **basket arch,** a semi-elliptical, flattened arch; **flat arch, jack arch,** a horizontal arch without curvature: **lancet arch,** a pointed arch consisting of two separate radii; **ogee arch,** a pointed arch consisting of four arcs resulting in a compound arch of two sections; **Tudor Arch;** a shallow pointed arch, rounded at either end in a quarter-circle pattern
architrave, the bottom section of an entablature; the molded casing surrounding a door or window opening
archivolt, a molding at the face of an arch, outlining the profile of the arch
ashlar, blocks of stone that are finished smooth, with right-angle edges (as opposed to rough faced, unfinished stone as it comes from the quarry)
astylar, a facade without columns or pilasters
balcony, a projecting platform or landing at an opening in a facade, with access from within; usually protected with a balustrade and supported by ancones or consoles at the edges
balloon framing, a system of frame construction where the studs run uninterrupted from the sill plate to the eaves, with the horizontal framing members nailed to it
baluster, a short upright post, sometimes turned on a lathe, arranged in a row to support arailing, creating a **balustrade**
bargeboard, a decorative board placed under the gable end of a roof, originally to conceal rafter ends, as used here to enrich the facade (same as a **vergeboard**)
battlement, a parapet wall at the roof line consisting of a series of **merlons** alternating with indentations (**embrasures**)
battered, either a wall or an architrave surrounding a door or other opening that is sloped inward as it rises
bay, a section of a facade defined by a window or door opening (a facade with four windows and a door at the ground floor level is a five bay composition)
bay window, a projecting element of a facade constructed to include one or more windows; may be either rectangular or curved (a **bow window**); if at an upper level only, it is called an **oriel window**
bed molding, a simple molding between the frieze and the corona in an entablature
belt course, a horizontal band across the elevation of a building; may be brick, stone or wood; same as string course
board and batten, in Carpenter Gothic work, vertical board siding, the joints of which are covered with flat wood strips, battens
bolection molding, a molding that projects beyond the stiles and rails of a door, or beyond the surface of a wall when used as a chair rail

bond, in masonry construction, the pattern of bricks as laid up by a mason; **American bond,** (also called common bond) five to seven rows of **stretchers** (bricks laid flat so that the long side is exposed) to a row of **headers** (bricks laid so that the end is exposed); **English bond,** alternating rows of stretchers and headers; **Flemish bond,** alternating mstretcher and header bricks in the same course of bricks

braced framing, a variant of timber framing, reinforced with diagonal braces at the corners,

bracket, a structural member supporting a projecting cornice or balcony, often in an S shaped or appearing as an inverted L or a triangular block; usually decorative in appearance; same as console

buttress, a mass of brickwork or masonry appended to the outside of a wall or tower to provide added strength

came, the lead strip used to hold the individual panes of a stained glass window

canopy, a hood over a door or window

cantilever, a self-supporting feature such as a beam, balcony, canopy or ledge

capital, the upper part of a column (see **Composite, Corinthian, Doric, Ionic and Tuscan orders)**

casement, see windows

casing, the architectural trim surrounding a window or door opening; see **architrave**

castellated, see battlements

chamfer, the edge of a stone or board that has been cut away at an angle to create a shadow line

clapboard, horizontal, overlapping narrow wood sheathing, usually with the top edge thinner than the bottom; same as weatherboard

column, in classical architecture a vertical member, circular in section, consisting of three parts; a base, the shaft, and an **entablature**

Composite order, a Roman order with a capital that combines the floral decoration of the Greek Corinthian and the **volutes** of the Ionic

concrete, a mixture of sand, water and an aggregate, usually gravel or crushed stone

console, in architecture, an S shaped supporting block that separates the bays of a cornice or bolsters an elaborated door frame; usually larger and more ornate than a bracket

corbel, a block projecting from the face of a wall, often in a frieze below a cornice, usually only decorative

corbel table, a band of corbels running below the eaves of a roof

corner board, a vertical board, sometimes paneled, at the edges of an exterior wall, running from the sill board to the **frieze** and encloses the wall surface; the vertical board used to contain the clapboards, which butt to it

Corinthian order, in classical Grecian architecture, represented by a column with a fluted shaft, a molded base and the most elaborate of all the capitals, one decorated with richly carved acanthus leaves

cornice, the upper, projecting one-third of an entablature

crow step, a stepped parapet wall at the gable end of a roof

cupola, a small structure, with windows for light and especially ventilation, often with a dome, set on a circular or polygonal base, crowning a roof

dentil, a small rectangular block used in a series, especially at the lowest part of a cornice
door, a feature used to enclose a **doorway**; parts of which include, in a six panel door as an example, a **top rail, frieze rail, lock rail and bottom rail,** a **lock stile** (vertical), **muntin, and hanging stile**; with panels set between the stiles and rails; a paneled door is usually enclosed with an architrave; **board door**, consisting of two layers of sawnboards, laid back-to-back, or a single layer of sawn vertical boards held together with horizontal battens, a **board and batten door**
Doric Order, the simplest of the Greek orders, with a fluted column shaft without a base and a plain molded cushion capital
dormer, a roof structure with a window at its leading edge providing additional head room and light and ventilation. can be **gabled, shed, pedimented, hipped, eyebrow or flat roofed**
eave, the underside of a roof that projects away from the wall of a building
elevation, an external wall of a building other than the **facade**; also a drawing of a wall
ell, an addition, usually later, that extends from the rear or the end of a building to provide additional rooms; same as wing
engaged column, a column attached to a wall, usually no longer round in section
entablature, the horizontal member supported by column or **pilasters**, consisting of an architrave, a frieze and a cornice
extrados, the outer curve of an arch
facade, the principal elevation of a building, usually the front wall
fanlight, a semi-circular or semi-elliptical window, usually located over a door
false front, a front wall that extends above the roof line and sidewalls of a building
fascia, a plain, flat horizontal band or overlapping bands, often found in a cornice or at the eaves of a roof and along the rake of a gable roof
fenestration, the pattern of window openings and solid wall areas in an elevation
finial, a decorative ornament that projects above the intersecting planes of a roof
foliated, carved with naturalistic leaf ornamentation
fluting, narrow concave vertical grooves carved into the shaft of a column (see **reeding**)
fret work, a running band of geometrical ornament, often in the shape of a Greek key
frieze, the middle section of an entablature, often plain but may be enriched
frontispiece, a decorated entrance, usually made up of over-sized, heavy appearing elements
gable, the triangular area above a cornice line that supports a pitched roof; may also be used to describe the entire end wall of a building
gambrel, a roof with a double pitch at the side walls (see **roof**)
gutter, a device used to collect rail water at the edge of a roof, used with a **leader**
hipped roof, a roof with four sides that slope to the center from the exterior walls (see **roof**)
hood, a small roof-like structure placed over an opening to protect it from rain, **hood mold**, a projecting molding above an arch, window or doorway, used for the same purpose
impost, that part of a wall or frame on which the end of an arch rests
intrados, the underside of an arch, also called a soffit
in antis, refers to a column that is part of a portico, rather than a free-standing unit
Ionic order, a classical Greek order with slender, fluted columns with turned bases and capitals composed of **volutes**, or spiral scrolls
jamb, the vertical sidewalls of an archway, door or window opening

joist, a horizontal framing member that forms part of the floor or ceiling
keystone, the central, locking, stone of an arch or vault
lancet window, a tall, narrow pointed arched window
leader, a down-spout to carry rail water from a gutter
light, a pane of glass set between **muntins**
lintel, a horizontal framing piece that spans an opening
mansard roof, a roof with a double pitch at all four sides, usually with the lower sections being much steeper in angle (typical roof form of the Second Empire style, a corruption of Mansart, the architect of the Louvre
massing, the three dimensional form of a structure, often the result of combining several masses or building volumes into one form
modillion, a small bracket or console, often used in a series as supports for the underside of a cornice, or in pairs with a space between the two to serve as decorative ends of a cornice
molding, any decorative band with a constant profile that is used to trim window and door openings and in the classical orders
mullion, a vertical framing member that separates window or other openings; may be either structural or decorative
muntin, the small vertical or horizontal member that forms the frame for a light or pane of glass (see **window**)
necking, a narrow molding, usually semi-circular in profile (torus) between the bottom of a capital and the shaft of a column or pilaster
Ogee, an S shaped moldng
Palladian window, a triple window with a taller central window with a round arched head flanked by smaller, usually double hung windows; same as a Venetian window (see **window**)
palmette, a palm shaped decorative device often found in Greek Revival architecture
parapet, a low protective wall at the edge of a roof or other feature, such as a terrace or bridge
parging, a protective coat of mortar or stucco to a surface, especially brickwork
pedestal, a base supporting a column or statue
pediment, the triangular space created by a gable roof and a horizontal cornice,or a triangular feature above a door or window opening; **open pediment,** the sloped sides of the roof do not rest on a full width cornice, the cornice seen as returns only, **broken pediment,** the top members do not meet at the apex; **segmental pediment,** where the top members are curved
platform framing, a system where the studs run only from sill to the framing of the floor above, with the next floor constructed as a platform over the first floor
picture window, a large, usually oversized fixed glass window
pilaster, a shallow section of a rectangular column that projects slightly from a wall surface; may or may not conform to one of the classical orders
pitch, the slope of the plane of a roof, expressed as a ratio of vertical rise in one foot of horizontal length (X:12)
planar, a wall or other section constructed in a single plane
pointing, the finishing layers of mortar in brick or stone construction, usually slightly harder than the interior mortar

portico, an open or partially enclosed porch that is protected by a roof that is supported by columns, usually with a pediment

pre-cast concrete, concrete units that have been cast at a factory or on-site before being set in their proper location; opposite of cast-in-place concrete

proportion, the relation of one dimension to another, as in height to width of a wall or opening

quoin, in masonry construction, dressed stones at the corners of a building, usually slightly projecting and alternating in short and long lengths; may also be brick, or wood with chamfered edges to simulate dressed stone

rakeboard, see **bargeboard**

reinforced concrete, concrete that has been strengthened in tension by the addition of steel bars or wire mesh

reveal, the outer section of a jamb that is exposed when a door or window is in the closed position

ridge, the horizontal line at the intersection of any two or more roof planes

rustication, the treatment of masonry blocks resulting in a textural pattern

sash, the frame, including the muntins, top, meeting and bottom rails, holding the glass lights in a window (see **window**)

scale, the relationship of the size of one object to another; in architecture, this usually refers to the size of a building or a building component in relation to the size of a humanbeing

shed roof, a roof with a single pitch, usually found on secondary buildings or at additions

shouldered architrave, an architrave with drops at the ends, often called "ears"

shutter, a device used to enclose a window or door opening that has solid, unmovable panels, as opposed to a louvered blind

sidelight, a vertical row of fixed windows arranged at either side of an entrance (see **windows**)

sill, the bottom section of a window frame (see **windows**); the lowest member of a timber frame, to which the studs or posts are affixed, a **sill plate**

skylight, a glazed opening in a roof used to admit light and/or air

soffit, the underside of any architectural element

spire, a tall square, polygonal, pyramidal or conical structure that rises from a tower

splay, a chamfered surface cut into an opening such as a window, door or archway, ie: a **splayed jamb**

stoop, an open platform at an entrance, usually with steps up from the grade

string course, a continuous projecting band set along a wall surface, usually at floor lines, also called a **belt course**

studs, the vertical members of a balloon framing system

swag, a decorative device resembling a festoon

terra cotta, fired but unglazed clay, usually as tiles or blocks

terrazzo, a floor consisting of mortar and marble chips, ground and polished after it is poured on-site

timber framing, a system using rough, heavy timbers to construct a frame on which to nail the exterior sheathing and interior wall surfacing, usually employing mortise and tenon joinery with pegs and usually constructed without the use of nails

transom, a horizontal window or rows of lights above a door or window; a horizontal bar across a window opening (see **windows**)

Tuscan order, a simplified version of the Roman Doric order, the difference most notable in the plain frieze and undecorated cornice

vault, an enclosed space with an arched ceiling. ie: barrel vault; **groin vault**, two barrel vaults intersecting at right angles

veranda, an open porch or balcony with a roof

volutes, a spiral scroll, appearing in Ionic and Corinthian capitals or in consoles and backets

voussoirs, wedge shaped stones used in the construction of an arch, held together by the keystone

watertable, in masonry construction, that section of the wall below the line of the first floor, usually slightly projecting from the face of the upper wall, and protected by a

weathering, a sloping horizontal surface designed to shed run-off water

B: Lewiston register of properties currently designated historic:

Kennedy Park Historic District

1. 190 Bates Street (H. C. Little House)
2. 194 Bates Street
3. 208 Bates Street (Wallace School)
4. 220 Bates Street (St. Patrick's Church)
5. 247-253 Bates Street (Trinity Episcopal Church)
6. 250 Bates Street (St. Dominic's School)
7. 255-269 Bates Street (Coburn School)
8. 28 Birch Street
9. 30 Birch Street
10. 34-36 Birch Street
11. 56 Birch Street (Dominican Court)
12. 143 Blake Street
13. 99 Chestnut Street
14. One Knox Street
15. 5 Knox Street
16. 6 Knox Street
17. 10 Knox Street
18. 11 Knox Street
19. 20 Knox Street
20. 22 Knox Street
21. 25 Knox Street
22. 26-28 Knox Street
23. 103 Park Street (Knights of Columbus)

24. 107 Park Street (Lewiston Public Library)
25. 120-188 Park Street (Kennedy Park and bandstand)
26. 27-33 Pine Street (City Building)
27. 73 Pine Street (the Russell House)
28. 35-37 Spruce Street
29. 47 Spruce Street
30. One Walnut Street (Albert Kelsey Home)

Lisbon Street Historic Commercial District

31. 275-279 Lisbon Street (Institut Jacques-Cartier
32. 291-297 Lisbon Street (Centennial Block)
33. 311-315 Lisbon Street (Simard & Sons Building-**recently heavily damaged by fire and will likely be removed from this list**):
34. 317-319 Lisbon Street (LaPlante Building, **demolished**)
35. 323-325 Lisbon Street
36. 331-333 Lisbon Street
37. 335-337 Lisbon Street
38. 339-341 Lisbon Street
39. 343-345 Lisbon Street
40. 347-351 Lisbon Street
41. 353 Lisbon Street (Dulac Building)
42. 359 Lisbon Street

Other historic structures, buildings or sites

43 81 Ash Street (Healey Asylum)
44. 27 Bartlett Street (Sts. Peter and Paul R. C. Church)
45. 122-124 Bartlett Street (Dr. Louis Martel House)
46. 257 College Street (Hathorn Hall, Bates College)
47. 100 Campus Street (Marcotte Nursing Home)
48. 103 Lincoln Street (Grand Trunk Railroad Station)
49. 141-145 Lincoln Street (Dominican Block)
50. 21-29 Lisbon Street (Union Block)
51. 46 Lisbon Street (Grants Clothing)
52. 49 Lisbon Street (Lyceum Hall)
53. 129 Lisbon Street (Osgood Building)
54. 133 Lisbon Street (First McGillicuddy Building)
55. 145 Lisbon Street (The Professional Building)

56. 182-190 Lisbon Street (Odd Fellows Block)
57. 200-210 Lisbon Street (Pilsbury Block)
58. 215 Lisbon Street (Savings Bank Block)
59. 220 Lisbon Street (Atkinson Building)
60. 248-274 Lisbon Street (College Block)
61. 276 Lisbon Street (First Callahan Building)
62. 282 Lisbon Street (Second Callahan Building)
63. 330 Lisbon Street (Bergin Block)
64. 379 Lisbon Street (Lord Block)
65. 415-417 Lisbon Street (Maine Supply Company Building)
66. 157-163 Main Street (First National Bank)
67. 253 Main Street (St. Joseph's R. C. Church)
68. 377 Main Street (Holland-Drew House)
69. 497 Main Street (James C. Lord House)
70. 21 Mill Street (Cowan Mill)
71. 36 Oak Street (Oak Street School/Dingley Building)
72. 66-82 Oxford Street (Continental Mill Blocks)
73. 101 Pine Street (Dr. Milton Wedgewood House)
74. 11 Sabattus Street (Kora Temple)
75. 35 Wood Street (Jordan School)